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PRICE TEN CENTS.



MRS. JENNIE KIMBALL.



CORINNE.

AT THE THEATRES.

The Windsor, Rose Michel.

The Windsor Theatre, which opened its doors on Monday night with *Rose Michel*, has undergone various improvements during the summer. There is a new stage, with modern appliances and new scenery, something that the Windsor has been very much in need of.

Then there is a new curtain, which is painted to represent pink and crimson drapery with gold fringe. The centre of the curtain has a medallion with two female figures ostensibly designed to represent Literature and Art. The interior of the house has been redecorated, while new carpets have been laid in the aisles and new paintings adorn the walls.

It will be recalled that *Rose Michel* had a long run at the Union Square Theatre when that house was under the management of A. M. Palmer.

On Monday night J. B. Studley appeared at the Windsor as *Pierre Michel*, and his personation proved as vigorous and picturesque as in former productions of this play. Henrietta Vaders, who assumed the title role, was equally well received, and the rest of the cast acquitted themselves with credit.

Next week, Lillian Kennedy will appear at the Windsor, when she is to produce her new comedy, entitled *She Couldn't Marry Three*.

Koster and Biefo, Variety.

Weather—warm or cold—has little effect on the size or the enthusiasm of the audiences that frequent Koster and Biefo's Concert Hall.

On Monday night the good atmosphere of this popular resort rejuvenated many, and gave them a new lease of life, as it were.

Among the new features of interest in this week's bill are *Teresina Koska*, a pleasing soubrette; *Texarcansas*, whose welcome smile is always enjoyable; *Cyclops* and *Sandow*, whose feats of strength and endurance are almost beyond belief.

The new burlesque, by Fred. Solomon, entitled *Dick Whittington and his Cat*, and founded on that well-known story, made a very favorable impression. In the cast, and worthy of mention, were Jennie Joyce, Madge Lessing, Josie Gregory, and Gus Bruno.

Tony Pastor's, Variety.

Like the rest of his managerial brethren in this city, on Monday night, Tony Pastor's business was sadly interfered with through the terrible heat.

Nevertheless, those that did gather within his cosy little house found themselves amply repaid, as the usual variety performance was given with customary vim, and all went merrily.

The performers included Frank Bosh, Lottie Gilson, Weber and Fields, Harry Kennedy, the Ali Brothers, William Jerome, Richmond and Glenroy, and Ward and Nokes.

At Other Houses.

A High Roller appears to have made a box-office success, despite the adverse criticisms of the daily press. Billy Rice has been added to the cast, many changes have been made, and the performance now runs smoothly throughout.

This is the last week of Lillian Russell's engagement at the Casino, and with her departure *The Grand Duchess* revival will also come to an end. Souvenirs are to be distributed on the 15th night, announced for next Friday's performance of *The Grand Duchess*. *Indigo*, the new Strauss opera, is underlined for next Monday evening.

The hundredth performance of *Wang* will come to pass at the Broadway on Friday evening, when De Wolf Hopper will prance about the stage with more agility than ever, and the elephant will also do his best to scintillate on this gratifying, souvenir occasion.

The *Tar* and the *Tartar* will tally its centennial performance at Palmer's on Aug. 14.

Richard Mansfield continues to appear at the Garden Theatre in his repertoire of popular plays, which, in addition to *Don Juan*, *Prince Karl*, *Ben Brummell*, and *A Parisian Romance*, is to include *Dr. Jekyll* and *Mr. Hyde* this week.

Jane is drawing very well at the Madison Square, and although the piece can scarcely be singled out as "the greatest comedy hit since *The Private Secretary*" as announced by the management, it contains sufficient drollery to drive away the blues and make the "stay-at-home" contingent forget the summer heat.

The pecuniary prosperity of *A Fair Rebel* at the Fourteenth Street Theatre shows that war plays are still in vogue with metropolitan theatregoers.

The present engagement of the Theodore Thomas orchestra, at the Madison Square Garden Amphitheatre, will close with the current week. Mr. Thomas, however, has been re-engaged for a second series of popular concerts at the Amphitheatre, which are to begin the second week in September.

MR. MCCARTHY'S IRISH TRIPLETS.

Frank McCarthy is the author and owner of *True Irish Hearts*, in its fourth season; *A Dear Irish Boy*, in its third season, and *Criskeen Lawn*, a new play which will open the season at the Third Avenue Theatre.

"The three plays are in active rehearsal," said Mr. McCarthy to a *Mirror* reporter. "The scenery is unusually elaborate. The *Criskeen Lawn* promises great things in the way of original, illusory scenic effects."

"Gus Reynolds will head *The Dear Irish Boy* company playing, as hitherto, the character of McClutchy. Matthew Leland will be the business manager. I shall personally direct the tour of *The True Irish Hearts* company."

"The recent international difficulties in regard to imported scenery have been adjusted. The three plays will take to the road early in the season and will continue until April, when a foreign tour of the combined companies is contemplated."

JAMES O'NEILL'S SEASON.

James O'Neill during the coming season intends to give *Monte Cristo* the best production it has ever had. There will be twenty-one people in the company, the largest and, it is said, the most complete organization that he has had associated with him. New and elaborate scenery, a great deal of which is of an entirely different construction from that used in the past, is to be used.

The *New South*, Mr. O'Neill's new play, will be given an early production, and, if it is the success that is looked for, it will also be given a scenic surrounding.

The season will embrace thirty-five weeks, and will extend from the Atlantic to the Pacific coast. The company will be in charge of William F. Connor, M. Cohen, Mr. O'Neill's manager, being detained in Atlanta, Ga., where he is employed as manager of the Piedmont Exposition.

AUNT BRIDGET'S BABY EN MER.

George W. Monroe and his wife, Nellie Rosebud, together with his business manager, R. B. Monroe, and wife, Catherine Gerald, sailed for New York on the *City of Paris* on Aug. 5. James T. Powers, of *A Straight Tip*, is also on board the same steamer.

Mr. Monroe writes that he intends to begin rehearsals of *Aunt Bridget's Baby* a few days after his arrival, and that Nellie Rosebud will resume her role of Splinters, the Baby.

As a result of Mr. Monroe's trip abroad, he will introduce various new songs and several mechanical tricks and devices in *Aunt Bridget's Baby*, which will open its season on Sept. 7 at Newark, N. J.

Among the new-comers in the company will be Bertie Conway, Alfred Wheelan, Tate Du Crow, a Spanish clown and acrobat; the Le Merle mandolin trio, Thomas Sheridan, an English tenor; Royce Alton, and Maverick Davison. Roland G. Pray, who has been with Mr. Monroe since his first starring tour, has been re-engaged as advance agent.

Despite the statement that has been circulated recently that Royce Alton is to be a member of Charles A. Gardner's company, Mr. Murray declares that he holds a contract with Elton, and that the latter has written him a letter in which he says that notwithstanding newspaper reports, he will positively go with *Aunt Bridget's Baby* this season.

MAURICE GRAU TALKS.

Maurice Grau arrived from Paris on Saturday. He was quickly surrounded by reporters.

To a representative of *THE MIRROR* Mr. Grau spoke in a contented vein concerning the thirteen weeks' season of Italian and French opera that is to begin at the Metropolitan Opera House Dec. 14.

"Before the company appears at the Metropolitan, it will sing for five weeks in Chicago. The singers will sail for New York on Oct. 15 to begin rehearsals."

"How long will you stay in America?" "Oh, I return to Paris on Saturday. Tomorrow Henry E. Abbey will be here, and we will have a conference. Then I cross to engage the ballet."

Mr. Grau has certainly engaged a remarkable list of singers for the Metropolitan. Here are a few of them: Emma Albani, Lilli Lehmann, Emma Eames, Marie Van Zandt, Sofia Salchi, Jean La Salle, Paul Kalisch, Victor Capoul and Jean and Edouard de Reszke.

The repertoire will consist of *Cavalleria Rusticana*, *Romeo et Juliette*, *Faust*, *Lohengrin*, *Der Meistersinger*, *Les Huguenots*, *Aida*, *Carmen*, *L'Africaine*, *Le Cid*, *Sigurd*, *Le Prophete*, *Otello*, *Rigoletto*, *Orfeo*, *La Traviata*, *Mignon*, *Lakme*, *Le Nozze di Figaro*, *La Sonnambula*, *Fra Diavolo*, *Il Barbiere di Siviglia*, *Dinorah*, *Don Giovanni*, *Mefistofele*, *La Gioconda*, *Norma*, *Fidelio*, *Lucia di Lammermoor*, *Il Trovatore*, *La Juive*, and *La Favorita*.

Mr. Grau had evidently heard before his

arrival of the exclusive announcement made by *THE MIRROR* last month that it was likely that the *Comedie-Francaise* company would come to America next summer if a manager could be secured. He sent for a *Mirror* containing the news. Perhaps Mr. Grau may take it into his head to propose that Abbey, Schoedel and Grau direct the great French organization on a tour of this country.

Who knows?

TO IMPROVE THE ORCHESTRAS.

All orchestra leaders, traveling or resident, in sympathy with an earnest effort to improve the condition of the orchestras throughout the United States, are requested to attend a meeting of leaders on Thursday afternoon, Aug. 12, at 2 o'clock, at the Dramatic Mirror office, Broadway and Fortieth Street. If this meeting a permanent association will be organized.

To explain the foregoing notice it will be necessary to explain the origin of the informal conference between several well-known orchestra leaders at the *Mirror* office last Friday afternoon, as well as what was done at the conference itself.

Richard Stahl, several months ago, contributed a vigorous article to *THE MIRROR* on the subject of the inefficiency of the average theatre orchestra and its causes. This drew forth supplementary articles from Arthur C. Pell, another enthusiast on the subject of theatre-orchestra reform, and from J. Clarence West, another experienced and earnest advocate of improvement.

The ground was thoroughly discussed in these and subsequent articles, and the conductors decided to take practical action at the first opportunity.

Accordingly, Messrs. Stahl and Pell signed a call for an informal gathering of a few leaders now in the city who were believed to be in sympathy with the plan. They came together on Friday and, as the daily papers have already stated in their news columns, it was decided to hold a general meeting of orchestra leaders on Thursday afternoon of this week.

It was further decided that in furthering the praiseworthy aim of elevating the orchestras to a respectable grade, only pacific and persuasive methods would be employed. The idea is not to antagonize theatre managers, in whose hands the remedy lies, but to convert them.

There is no doubt that the leaders will be able to open the eyes of managers to the fact that to reform their orchestras will be to add to their revenue.

Mr. Hiller, of the Broadway Theatre, Mr. Pell, Mr. Stahl and Mr. West all gave expert reasons for the wretched music heard in theatres, and in the course of the exposition it was found that many of the defects for which the leaders themselves are held responsible by the public are due either to the indifference or to the cheese-paring policy of certain managers.

Traveling companies are particularly subject to annoyance and distress from the insufficiency and often the incompetency of the musicians provided by the various theatres they visit. In these days of musical comedies and comic operas a well-disciplined and sufficiently numerous orchestra should be regarded as a necessity in every well-regulated theatre.

However, the leaders will be able to give this matter an ampler exposition at the meeting on Thursday afternoon, and it is hoped that there will be a large attendance.

FRUITS OF A FOREIGN TRIP.

Rudolph Aronson was deep in a stack of correspondence at the Casino, that had accumulated during his trip abroad, when a *Mirror* reporter called on him.

The hustling manager of the Casino arrived on *La Touraine* on Saturday night. He had been away for three months.

"I have arranged with Jakobowski, the composer of *Erminie*, to represent him in this country for seven years," said Mr. Aronson. "I am to have the first American right to *The Queen of Spain*, by George R. Sims, author of *The Lights of London* and *The Roman Rye*, and George Jacobi, director of the London Alhambra."

"I secured the American rights, also, to *Andran's L'Oncle Celestin*, now running successfully in Paris; to *Serpette's The Telephone Girl*, to *Messager's The Husband of the Queen*, and to *Roger and Serpette's Cent-drillonette*."

Mr. Aronson saw Johann Strauss. He would have persuaded the composer to come to America to conduct the first performance of *Indigo* at the Casino. Mrs. Strauss, however, did not want her husband to come.

"Jules Massenet will probably conduct a series of thirty concerts under my management in 1895. He will play only his own compositions."

"That is the music of *Indigo* I hear?" asked

the reporter, alluding to strains that were wafted from the stage.

"Yes. The production of *Indigo* will be postponed until Aug. 24, or later in that week."

"Why?"

"Because the Vienna Ladies' orchestra that is to appear in the operetta will not arrive until the latter part of next week. It is necessary to have a number of rehearsals with them before the first night."

Mr. Aronson has engaged in London a tenor named Kiebling. He is a pupil of Edward Lloyd. Aronson thinks that the part of *Fantasia* is especially fitted to Pauline L'Allemant.

MRS. KIMBALL AND CORINNE.

Mrs. Jennie Kimball and her talented daughter, Corinne, whose portraits appear on our front page this week, are too well known in the profession to require any extensive notice in these columns.

The prominence of Little Corinne among the theatrical stars of this country is due no small measure to the shrewd and dextrous management of Mrs. Kimball.

It stands to reason, however, that Corinne must possess a most magnetic personality to draw large audiences wherever she appears. Nature has been unusually generous to this clever little star, having endowed her with a pretty face and a pleasing personality. In addition to these gifts, Corinne is one of the best dancers in the profession.

When a mere girl she sang in a repertoire of light operas at the Academy of Music, New York, and was hailed as a genuine prodigy. During the past few years she has been starring in popular burlesques, such as *Arcadia*, *Carmen* and *Monte Cristo, Jr.* Mrs. Kimball will soon add other burlesques to Little Corinne's repertoire.

MATTERS OF FACT.

Down the Slope is the next company to wheel into line for work. Rehearsals begin Aug. 13 at Columbus, O.

Ravenscroft's Opera House at Frostburg, Md., has open time for good attractions. The manager will play on sharing terms only.

The Bijou Theatre, Rochester, N. Y., is to rent for this season. Rochester has the reputation of being a great town for variety entertainments, and this house is said to be adapted to that style of performance.

The Sweeney Transfer Company, of Richmond, Va., send a carriage free of charge to convey advance agents from the railroad depot to any hotel they prefer stopping at. They are the owners of the only scene wagon in the city.

"Investment" wants a man with \$1,000 or \$1,500 to invest in a thoroughly responsible and successful play.

Rose Coghlan will open her season in her new comedy, *Dorothy's Dilemma*, at the New Park Theatre on Aug. 20.

The Charles T. Ellis company will rehearse at the Grand Opera House, Brooklyn, beginning Tuesday, Aug. 18.

The Grand Opera House, of Bonham, Tex., has an open week of Fair dates, Sept. 21-26. The management prefer to play an opera company, if possible.

Lillian Rowley will star this season in a new comedy-drama from the pen of H. Grattan Donnelly, called *The American Girl*. H. B. Mahr will be the manager.

The United States Hotel, Hartford, Conn., is again under the management of Colonel D. A. Rood, who so successfully kept up the standard of the house for many years. The "States," under the Rood regime, was always a favorite resort of the profession. The house has been thoroughly renovated. Situated in the heart of the city, on City Hall Square, the nearest hotel to the Opera House, and running a free bus to and from all trains, it offers unusual inducements to the traveling public.

The Grand Opera House, at Paris, Ky., has not yet filled its Fair dates, Sept. 3 and 4. A good attraction is wanted.

Milton Nobles' company is called to rehearse *From Sire to Son* at the Athenaeum, Brooklyn, on Aug. 20.

Louis De Lange and Loie Fuller will tour in Quack, M. D., during this season, under the management of Nat Roth.

Arthur Forrest, who toured a season or two in Captain Swift, has not yet signed for this season.

Charles Fletcher, the scenic artist, who has done work in some of the leading European theatres, desires employment in a similar position on this side.

George W. Larsen, the comedian, will star this season in the comedy-drama, *Crandall's Corners*, written for him by Edward Crissie, author of *Collars and Cuffs*, *A Piece of Pie*, *Little Lord Markelroy*, etc.

W. H. Crane says that farce comedy is dying out. It's very agonizing to witness its death throes, though.

PROFESSIONAL BUSINESS.

JULIE CHERISH is spending her vacation at the Grand Union Hotel, Saratoga, visiting friends.

W. C. MANSFIELD has been engaged to play the leading comedy part in Patti Ross's company.

FRANK KILPAT has resigned as leading man of Pearl Eyttinger's company.

AL. HAYMAN has gone to Saratoga for a brief vacation.

CHARLES FROHMAN has gone to Chicago, to be present at the opening performances of *A Lost Paradise*.

LEWIS LA VERNE wishes THE MIRROR to correct the report that she is to play in J. H. Shunk's Ole Olson company.

NELIE WALTERS, William H. Leyden and Henry Kingsley are recent engagements for the Charles A. Gardner company.

S. GOODFRIEND, Charles Frohman's press agent, who is at present representing A. M. Palmer's company in Alabama on its Pacific tour under the management of Al Hayman, has been interviewed by a reporter of *The Oregonian*, of Portland. Mr. Goodfriend talks three columns' worth about baseball and the stage.

THE JAZZ Opera House at Quincy, Ill., was reopened on Aug. 1. Since last season, the interior of the theatre has been changed. Beach and Bowers' Minstrels opened the theatre. What the management terms the formal opening will take place on Aug. 11, when a Turkish Bath will be seen. We can conceive nothing formal about this attraction.

BARRE JOHNSON is playing many parts with the Pleasure Party at Ticonderoga. He has appeared in *Siberia*, *The House on the Marsh*, *Monte Cristo*, *As You Like It*, and *The Shaughraun*.

E. L. WEBSTER, the new manager of the Peavey Grand Opera House at Sioux City, Ia., was in town, last week, accompanied by his wife. Mr. Webster has booked a fine list of attractions—the best obtainable, in point of fact. He says that variety farce-comedies have had their day in Sioux City.

THE NEW Windsor Theatre at Chicago, renovated and redecorated, will be opened for the season on Sunday next with the new comedy, *The President*, in which Frank David and Frank Lane will star jointly.

TONA HANLON and her mother sailed for England, last Saturday, to be absent a couple of months.

LITTLE COLUMBUS, the Disc-wearer of America, is the name of a new burlesque which has been secured by Mrs. Jennie Kimball.

THE new theatre to be built at Rochester has been secured by H. R. Jacobs. The lease was signed last week, and the construction will begin at once. The house will be erected on the site of the Grand Opera House, which was destroyed by fire last Winter. Mr. Jacobs says it will be run in connection with his houses at Syracuse and Utica. The best attractions will be played at standard prices. The new theatre will be completed about Jan. 1.

ROBERT DOWNING's tour will begin in Washington, D. C., on Aug. 31. *Virginius* will be acted on that occasion.

KATE PURSELL will produce Donald Smedt's *A Woman Hero* during the Christmas holidays. She will open her season in September with *Queen of the Plains*, making a tour of the South. Miss Purcell says that she has not yet secured a manager.

THE Missouri, Kansas, and Nebraska Opera House and Amusement Company has filed articles of incorporation. Its object is "to buy and sell and deal in opera houses, circuses, parks and other places of amusement, and real estate, and to manage the same."

L. M. Crawford is the principal promoter of the project. The capital stock is \$200,000. C. P. Elliott, C. P. Crawford, James Craig, O. T. Crawford, and L. M. Crawford are the directors. Offices will be located in St. Joseph, Topeka, Chicago, Omaha, New York, Boston and London, England.

SEVERAL members of Alexander Salvini's company are cruising along the coast of Maine on the yacht *Lurline*. Printed at the top of a letter to THE MIRROR from Bar Harbor, is the following description of the crew: "Captain, George W. P. Magee, 1 able, Mate, George Johnson, 1 unable; Cabin Boy, Ben Johnson, 1 disabled."

ISABELLE COE, Jennie Satterlee, George Howard, Arthur Falkland-Buchanan and Revel Germain, who will appear in *Niobe* at the Bijou on Aug. 31, have joined the company at the Boston Museum.

OUR correspondent writes that the Orange County, N. Y., fair will be held at Port Jervis, Sept. 22-25.

OUR STRATEGISTS will be played this season by the Wolford-Sheridan Comedians, under Arnold Wolford's management. Harry B. Bell and Mamie Sheridan will play the principal parts. The season began at Havlin's Theatre, Chicago, on Sunday. The company will also open the season of Mr. Havlin's theatres in Cincinnati and St. Louis.

N. HAYMAN, of Helmer and Lietz, has returned from Hudson, where he spent a pleasant holiday.

EMERIL EDWARDS has signed with the Lillian Kennedy company. She received offers to go with Roger La Monte, Paul Kauvar, and Hand of Fate, but Miss Kennedy's season was the longest, and therefore she accepted that engagement.

L. P. HICKS has been engaged by Agnes Herndon for *La Belle Marie*.

GEORGE NEVILLE has been engaged to originate the part of a drummer in the new version of *La Belle Marie* in which Agnes Herndon will appear this season.

H. R. JACOBS' Theatre will reopen on Aug. 22 with Van McCarthy's *Cruiseen Lawn*. The piece will be played for two weeks. In the course of the performance dissolving views of Irish scenery will be introduced by Professor Campbell. Some alterations have been made in the house during the idle term.

PERCIVAL T. GREENE, manager of the Academy of Music at Toronto, has resigned his connection with that theatre. Mr. Greene will devote himself to the Brantford Theatre and the Canadian circuit. He has also an interest in a new play entitled *Irish Honor*. The Canadian circuit comprises eleven good towns.

THE Baker Opera company has had a remarkably successful Summer season at Cleveland, according to Manager George A. Baker. "We begin our regular season," he writes, "with perhaps the best 'send-off' that any company has had to my knowledge in the past fifteen years. The S. R. O. sign has been out each night." The regular season will begin at Canton, O., on Aug. 24. The company will number forty people.

JAMES O'NEILL will open his season at Bridgeport, Conn., on Sept. 10 in an elaborate production of his favorite melodrama, *Monte Cristo*.

FANNY ROE contemplates giving the theatrical reporters a special view of the numerous gowns she will wear in *A Jolly Surprise*. The rooms of the dressmaker who designed and made them will be thrown open under the full glare of gaslight and searchlight eyes.

ARRANGEMENTS are being made by the proprietors of the New Kent House, at Chautauque Lake, for the presentation of *As You Like It* upon the hotel grounds on Friday evening. The same people are in the cast that recently played in the out-door production at Pittsburg—Rose Coghlan, Joseph and William Haworth, Charles Hagar, William Muldoon and others. Mr. Hagar has been in Lakewood for some days preparing for the performance, and he says that the spot he has selected will be an ideal Forest of Arden. The entertainment will be under the auspices of the Fenton Guards, of Jamestown, N. Y.

MAY VOHR has brought over two dresses from Felix and two from Worth. The dresses will vie with each other in Hoss and Hoss.

A new drop-curtain has been hung at the Windsor Theatre. It is pink, with crimson curtains at the sides, and two beautiful women, supposed to be Art and Literature, occupy the centre. A new stage, with modern contrivances, has been put in also.

A THEATRE has just been completed at Middletown, Ct. It will be known as *Sorg's New Opera House*. J. C. Breton will manage it.

HARRY B. HUDSON, who is now playing in Charles' *Frozen Deep* company, has been engaged by John J. Collins for the part of the millionaire in *Money Mad*.

THOMAS E. SHEA writes that he has been doing a phenomenal business through the State of Maine, with *Barred Out*. Return dates have been played to greatly increased patronage. Late this season Mr. Shea will produce a new sensational play entitled *The Red Light*.

LOUISE HAMILTON will begin her second starring season in Portland, Me. Her repertoire will comprise a new musical comedy entitled *A Little Rebel*, *The Daughter of the Regiment*, and *The Old Curiosity Shop*.

PAUL A. MACDONALD will go with the Barry and Fay company for the season of 1911-12. The tour of this company will begin on Aug. 17.

MARCUS MAYRA and Ben Stern are negotiating with Oscar Hammerstein to have Patti and the London Gaiety company appear at the Manhattan Theatre, on Thirty-fourth Street, which is to be completed by February.

WILLIAM G. SMYTH to a MIRROR reporter: "I don't want to brag about the new farce-comedy, *Hoss and Hoss*, in which Charles Reed and William Collier will appear. I think the cast is strong enough to speak for itself. I am more than satisfied with rehearsals, and so is everyone in the company. The route is the best I have had, not a date is open until February, 1912. I am enthusiastic over the preliminary work of the musical director, Frank Palma. He has written a large number of original songs."

CHRISTIANOA, the novel by J. A. Mitchell, is being dramatized. It will be seen on the road this season.

ELVIA CROOK, the wife of Thomas O. Seabrooke, who has been very ill for several weeks, is slowly recovering in this city. Mr. Seabrooke's appearance in *The Cadi* will be the first he has made on the stage without his wife in the cast since his marriage, about eight years ago.

JESSIE VILLARS, the character actress, who has been appearing in *Bluebeard, Jr.*, made her debut in the cast of *A High Roller* on Monday night. Billy Rice, the minstrel, has also been added to the cast, minus the customary black on his face.

LOUISE MITCHELL, who has been spending her vacation in Chicago, arrived in town on Sunday. She has been engaged to act in one of Charles Frohman's *All the Comforts of Home* companies.

"CARL, THE LIFE SAVER," is actively rehearsing his part in *A Jolly Surprise*. Carl is a \$20,000 Newfoundland dog. It is said that he pays earnest attention to the stage business and watches for his "cue."

SEVERAL people have been quietly dropped from the company that is rehearsing *The Witch*. The reason given is that they cannot get into the atmosphere of the play.

THE MacLean-Prescott company will open its season on Aug. 24 at Lexington, Ky.

LOS STEVENS, who played Judge Ruax in *The Charity Ball*, has been engaged for a character comedy part in *The Westerner*.

MANAGER A. JUDAH and his family spent last week at Alexandria Bay, Thousand Islands. They will return to New York to-day and leave for Kansas City on Wednesday, where Mr. Judah and his partner, Mr. Hudson, will supervise the final touches on their new opera house.

HERRMANN says that the reports printed in the daily papers that he has charged Wolf Falk, the receiver for George W. Lederer's 1 and 1 co., with embezzlement, are false. An indictment has been obtained against Mr. Falk because he was not in hand before the court when he should have been, and the accounts were not satisfactory. This, however, does not constitute embezzlement.

THE Wilbur Opera company is singing at Manhattan Beach near Denver, Col. The season began on July 15, and will last for ten weeks. There are forty people in the cast, and the management informs us that they have given universal satisfaction. The "wooly West's" Manhattan Beach is a suburb of Denver. It covers twenty-eight acres of land, and a hundred-and-fifty acres of water. The auditorium of its theatre seats 1,000. There is a menagerie and an electric fountain. Since the opening of the resort on June 27 the ticket sales, we are informed, have run from 3,000 to 20,000 a day. Samuel A. King, an aeronaut, began a series of ascensions and voyages on July 26.

MUSIC rehearsals of Hoss and Hoss are being held at the Metropolitan Opera House, and passers by on Broadway think from the volume of sound that it is the Metropolitan Opera company chorus rehearsing. — *The Press Agent*.

MARION ELMORE has been engaged for the soubrette part, Sally, in H. S. Taylor's melodramatic production, *A Mile a Minute*.

THE progenitor of all tank dramas, *A Dark Secret*, will open its fifth season of gore and waves at Cleveland, O., on Sept. 15.

MRS. HENRY GREENMAN, the mother of William G. Greenman, business manager of the Kidnapped company, sailed on the *Eds* last Saturday for an extended tour of Europe.

LOUISE DEKSON BERKEY is to lecture this season on her recent tour through Australia and the South Sea Islands. The lecture will be illustrated by stereopticon views. Mrs. Berkey will open her tour in the South next October.

WILL S. RISING's Manhattan Opera company opened its season at Dallas, Tex., last week, to a large and enthusiastic audience. Mr. Rising is an excellent artist and deserves success in his present venture.

THE season of Walter Sanford's *My Jack* company will open on Aug. 15 at the National Theatre, of Philadelphia. The company is now rehearsing daily at the Grand Opera House.

NEL FLORENCE has been engaged as leading man of *The World Against Her* company.

A SUBSCRIBER of THE MIRROR reports that a pirate company, hailing from Chicago, is playing Illinois towns. It goes by the name of the World's Fair Company. Its repertoire comprises *The Little Detective*, *A Noble Outcast*, *The Planter's Wife*, *After Dark*, and other copyrighted plays. The managers are named Abbott and Lester, and they have this line on their letter-heads: "We are not pirates." They played in Richmond, Ill., last week, and they are in Harvard all this week. For the benefit of play-owners that may wish to prosecute these pirates, we are requested to say that they are responsible. The brother of one of the partners is a prosperous shoe manufacturer at Racine, Wis.

LAST week Frederick Solomon received news of his mother's death in England.

FRANK LAMBER, the juvenile actor, who appeared in a number of excellent companies last season, will act the part of Gonzaldo, a young soldier, in *The Black Masque*, at the Union Square Theatre.

AUGUSTUS PILOT is expected to come to town to-morrow, to remain several days.

MISS Z. ROSENFIELD, of the firm of theatrical typewriters who have offices at Frohman's and Klaw and Erlanger's Exchange, tells a MIRROR reporter that her desk is full of MSS. of plays by native dramatists. So much for the quantity.

PARKER AND THOMPSON, managers of the Grand Opera House and the Lyceum Theatre at Minneapolis, are going to make what they call a refined innovation next Autumn. They will station military bands on the balconies of the theatres and give free concerts from seven to eight o'clock each evening. The press agent who imparts this information suggests that "many Eastern magnets" would do well to adopt the idea and concludes with the outburst, "Oh, ye Western ingenuity! Again does the East take off its hat." Hear! Hear!

THE season of *A Dead Clutch*, new musical farce, under the management of Emil Nowark, will begin on Sept. 21. The company engaged to support Charles E. Fisher and Tom Ballantyne, includes Verie Nobrega, Allie Marshall, Miss Nelson, Mr. Wilton, William F. Allen, L. G. Appel, Sam P. Fisher and T. H. Nowark. The management will also engage some well-known specialty people.

ROBERT DOWNING will open at the new National Theatre, of Washington, D. C. His supporting company will include Eugenia Blair and Frederick Mosley. His repertoire comprises *The Gladiator*, *Virginius*, *Damon and Pythias*, *Brutus*, *Julius Caesar*, *French Marriage*, *Katherine and Petruchio*, and other plays. Thomas H. McKee will assume the business management of Mr. Downing for the third consecutive season.

LILLIAN RUSSELL was deluged with flowers at the 12th performance of *The Grand Duchess* at the Casino last Friday night. The house was packed. Bon-bons were given to all the women in the audience, and the programme was souvenirish in arrangement.

It is announced that the Strauss Band will visit America again next year, accompanied by the Austrian Juvenile Band.

A PROMINENT organization this year is the Greenwood Opera company. Marie Greenwood, the prima donna, is said to have a wonderful voice, and her company made a great impression everywhere they sang last season. Her present company has been carefully culled by that astute manager, A. H. Varley, and comprises some of the best people in the profession. It will open the season Aug. 31 and go directly South, playing the Northern cities later in the season. Their *piece de resistance* will be *Jennette*, by Gaston Serpette, which was translated and produced at the Tivoli in San Francisco, where it made a hit.

J. K. EMMET, besides his large company, will carry a lot of paraphernalia for Fritz in Ireland. There will be a pipe organ, weighing a ton, the best obtainable male quartette; other players, choir boys, a jaunting car and donkey, and many other features. Mr. Emmet's printing will be varied and gorgeous. Several large pictorial stands and any quantity of small lithographic work will be used.

DURING the World's Fair the Alhambra in Chicago will be conducted by Mrs. Jennie Kimball and H. R. Jacobs jointly.

"WILLY WATTEY" WALTON, the celebrated English clown, who has been playing in Pain's fireworks spectacle at Manhattan Beach all this Summer, as well as stage managing the production, has been engaged in a similar capacity for next season. Next month Mr. Walton returns to England to fill a number of engagements up to Christmas, when he is booked for the principal part in a pantomime at the Theatre Royal in Glasgow.

G. B. BENNETT to a MIRROR reporter: "When I secured the Haines Opera House, at Bridgeport, I saw at once that the order of things must be changed. C. B. Demarest and Co. are putting in new seats; Walter Blakeslee is painting scenery, and handsome carpets and mirrors are being put in. I am still keeping my eye to the interests of the Grand Opera House at New Haven. It is a low price house. Recreation is essential to the toilers as well as to the rich. I take care, however, that there shall be no vulgarity in the performances."

Marie Hubert Frohman is full of genuine talent which has been judiciously developed in a conscientious and legitimate manner. She is always natural, ingenious and interesting but never noisy nor over-demonstrative; intense without forceful effort and always well in the line of the gentle character she essays. — *N. Y. Sunday Times and Messenger*, May 17, 1911.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, AUGUST 15, 1892

*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

REJOY THEATRE—A HIGH ROLLER, 815 N. BROADWAY. THEATRE—WAG, 815 N. BROADWAY. THE GRAND THEATRE—A FAD REBEL, 815 N. BROADWAY. THEATRE—A FAD REBEL, 815 N. BROADWAY. THEATRE—A FAD REBEL, 815 N. BROADWAY.

CRYING FOR NOVELTY.

VOICES are beginning to be heard in various directions crying for more novelty in the matter of dramatic entertainment. A protest, not loud but deep, is beginning to be made against the further continuance of stale fare, and before many moons have passed it will swell until the combined batteries of the white squall become mere pop-guns in comparison.

We have already reported murmurs from the South and West. Managers of circuits and theatres brought with them on their annual metropolitan pilgrimage tales of the discontent of the public with many of the too-familiar plays and horseplays with which they were over-run last season, and the season before that.

And now comes a fresh plaint from far-away California. One of the leading San Francisco daily newspapers says: "It is very creditable to the indulgence of the San Francisco public that the theatres have made money for the past two years. The number of real novelties, the number of genuinely first-class attractions has been so small that it is almost accurate to say that all the engagements have been return visits. If the average of entertainment provided on the American stage is to be judged by what we have had here, there must be a sad dearth of worthy attractions."

A cursory glance through the list of pieces that will be taken on the road this season reveals the fact that new plays—variety farce-comedies excepted—are fewer than ever. Many good old friends that have grown gray and decrepit in the public service are prepared to sally forth again, their promoters cheered by large quantities of the hope that springs eternal in the managerial breast.

Of course it is difficult to provide frequent changes; the theatrical kaleidoscope does not turn easily, and the multifarious materials have a curious faculty of refusing to move when it is turned. Nevertheless, we cannot close our eyes to the fact that the public hungrily demands novelty; nor can we dispute that the public has good ground to complain that there are too many supernaturated hacks swinging around the theatrical circle season in and season out.

One of the chief objects and chief requirements of the theatrical manager is the

furnishing of something new to take the place of his old stock when his patrons expect a change. What would happen to the editor who published a certain article one week, and, finding that it met with favor, continued to republish it at stated intervals during the next three or four years?

The dramatic field is large in this country—almost too large for the resources of dramatists, managers and actors. Thousands of theatres and halls, requiring many thousands of actors to keep them open for the pleasure of millions of playgoers, make it a serious question whether material, fresh and original, can possibly be forthcoming at a rate sufficient to meet the demand.

But even if it be impossible to equalize these things, it none the less behooves all concerned to make the disparity less a source of annoyance and complaint than it is at the present time.

NEXT WEEK THE ROSTER.

NEXT week we shall publish the roster of the companies that will engage the public attention this season. The list will be official and correct.

This Summer our roster will cover the field more completely than ever before. We have been at considerable pains to have the data collected direct from managers.

Such managers as have delayed furnishing the information applied for, will consult their own interest as well as THE MIRROR's by mailing the lists of their companies, executive staffs and date and place of opening, to reach us not later than next Saturday, August 15.

HELP THE CAUSE.

WE have devoted some of our space during the last three or four months to a discussion of theatre orchestras in New York and elsewhere. Several well-known leaders have contributed their views and suggestions to the subject, and it has been pretty firmly established that there is urgent need of reform in the musical department of our playhouses.

We will not, at this time, reconsider the reasons that have been advanced for a general improvement in the quality of our orchestras. They are perfectly well known to every playgoer, every critic, and every leader. All these are united in the hope that a change for the better can be made.

The only person concerned who seems to need convincing is the theatre manager, who considers the orchestra as a necessary evil, the expense of maintaining which must be kept at the lowest possible point, irrespective of what the artistic result may be.

The orchestra leaders, however, have taken the initiative, and they expect to accomplish a reform in this matter, backed by the support and encouragement of the press and the public.

Last Friday afternoon a number of earnest and influential leaders met at the MIRROR office to hold an informal conference and devise the best means to secure that praiseworthy and desirable end. They were in one accord as to the object to be attained, and their deliberations resulted in a determination to organize the leaders, both resident and traveling, into an association which shall systematically and practically work for the elevation of theatre orchestras to a creditable standard.

The purpose is not to establish a "union" for protective, coercive or pecuniary purposes. It is simply and solely intended to improve the character of theatre music, and to transform it from a reproach into an attraction. The leaders are prepared to enter the campaign with a hearty good will; they are armed with irrefutable arguments, which they are certain will persuade managers that it will pay them better to employ adequate and competent orchestras than to hire scant and unskilful bodies of musical mechanics.

They will rely for success on the merits of their cause and the use of educational measures combined with moral suasion. We are confident that they will eventually accomplish their laudable object.

On Thursday afternoon of this week the leaders will meet again to effect a permanent organization and prepare for the season's campaign. Every leader now in the city is not only invited, but is earnestly requested to attend at the MIRROR office, at two o'clock in the afternoon.

This is a matter that deeply concerns

them all, but we take it that every leader has a pride in his profession and is desirous to do his utmost to make it worthy of public favor. There will be no expense at taching to membership in the association all that will be required is individual co-operation in the good work.

We bespeak for the leaders in their reform movement the assistance and support of the newspapers of the country. They cannot fail to help a cause that appeals to every person that enters a playhouse. Their aid will be a powerful agent in effecting the desired change, for with the press on the side of good music and the leaders, managers will give the matter the attention it demands.

Meantime, we trust that every leader that is able to come will be present at the meeting on Thursday.

THE TIDAL WAVE COMING.

WHEN we predicted, last Spring, that one year more would finish the craze for variety farce-comedy, many of our contemporaries indulged in incredulous smiles.

Some papers scouted the idea that the end of the reign of nonsense was so near, others thought it a consummation devoutly to be wished, but could see no basis for hope; others railed at our view of the matter and protested that the prophecy must be a first of April joke.

Well, subsequent events and circumstances have strengthened our position. Managers of theatres in all sections have united in expressing the opinion that the public is getting "tired." Newspapers that formerly saw no ray of light in the Egyptian darkness are heralding the approach of the dramatic dawn.

Last Sunday the *Herald* had something to say on the subject—something that coincides with THE MIRROR's predictions made five months ago. It was brief but to the point: "The palmy days of farce-comedy are over. We have seen the worst phases of a shameful lunacy. And a year hence, maybe sooner, we shall look back with disgust to the triumphs of much miserable stuff we once enjoyed."

We reiterate, however, that although the great mass of trash will be submerged under the reactionary tidal wave of popular discontent, there will remain on the surface a fair representation of what is best in the class of entertainment that has enjoyed such an extraordinary degree of public favor. In moderation, the variety farce-comedy in its highest form of development will unquestionably continue to hold its place indefinitely on our stage.

PERSONAL.

ADAMS.—William T. Adams ("Oliver Optic"), the favorite author of boys' stories, visited his son, Sol Smith Russell, in July, at Minneapolis. Mr. Adams is now at his home, Dorchester, Mass. He contemplates writing a biographical article touching the salient points of Mr. Russell's acting.

WINGATE.—Charles E. L. Wingate, dramatic critic of the *Boston Journal*, has ended his vacation. Mr. Wingate's chief literary work, a Shakespearean book, will not be published until next Spring.

JORDAN.—Leopold Jordan, the author of *Dorothy's Dilemma*, is directing the rehearsals of the play at the Park Theatre.

FITCH.—Clyde Fitch starts on a three-weeks' tramp through Brittany this week. He has taken permanent quarters at the Albany, Piccadilly, London, but he will return to his apartment at the Sherwood Studio, this city, in November.

BARRY.—Helen Barry is enjoying her Summer rest at Bellport, L. I., where she has a delightful villa. Fishing, sailing, and tennis are the principal amusements.

CHAPMAN.—Mrs. Frank M. Chapman, wife of the manager, has had a novel published by The Minerva Company. It is called "Fashionable Sins." It is said to be having quite a large sale.

MODJESKA.—Madame Modjeska and her husband, Count Rozena, are at Cape May.

RICHARDSON.—Lillian Richardson returned to New York from Louisville last week. She has prospered in several enterprising business speculations. The photograph gallery which she conducted for a few months very successfully, she has sold out at a large profit. She has realized heavily also on some land investments in Virginia and Tennessee. Mrs. Richardson, after a few weeks at the seashore, will go to the Rangely Lakes in Maine for a fishing and hunting trip during the Autumn.

ARCHER.—Herbert and Belle Archer are spending the Summer at Bergen Point, N. J. They have not yet signed for the season.

TOWNSEND.—Camille Townsend is a passenger for this city by the *City of Paris* which is due this week. While in London Miss Townsend declined an offer to appear at the Princess Theatre.

HORNBLow.—Arthur Hornblow sailed for New York last Saturday by the *Alaska*. His trip abroad has been prolific of good results, which MIRROR readers will profit by later.

EMMET.—J. K. Emmet is busy rehearsing his big company twice a day, in the morning at the Broadway Theatre, and in the evening at Adelphi Hall. To quote his own words he will bill Fritz in Ireland like a circus, and produce it in a magnificent style. Mr. Emmet's season will open next Monday at Paterson. After a sufficient lapse of time to get the performance into good shape he will enter Chicago. New York will be played in January.

SUTHERLAND.—Evelyn Greenleaf Sutherland, the well-known Boston dramatic writer, has returned to Boston from a mountain trip.

IRVING.—Somebody has been fooling the daily papers with a story that Henry Irving has made arrangements to play an annual engagement at Daly's Theatre. None of Mr. Irving's friends in this city has heard of any such move, and it may be put down safely as a *canard*.

WEIDEN.—One day last week Lewis Baker and Belle Bucklin were united in marriage by Dr. Houghton at the little church. Mr. Baker will be a member of The Scholastic company. The bride is the soubrette of A Fair Rebel.

DEMPSEY.—Louise Dempsey has been specially engaged for her original part of the Fairy Queen in The Devil's Auction.

LETTERS TO THE EDITOR.

MR. EDITH AND THE PORTLAND EELS.

NEWPORT, R. I., AUG. 1, 1892.

To the Editor of the Dramatic Mirror:

SIR, In reply to the contradiction that the Portland, Me., correspondent makes relative to his attacks on the Benevolent and Protective Order of Eels, and Portland Lodge, particularly, it is but necessary to refer to his letters since Feb. 7, to show that his senseless, malicious, and untrue statements are but those of a disgruntled individual who abuses a correspondent's privileges of a respectable journal by airing his personal grievances.

It is amusing to read that part of his letter wherein he states that his name never has been, and never will be, presented for membership, etc., since the facts in the case are that his name was upon a list, which, after due inquiry by Grand Lodge officers, was found to be objectionable, while a second list, upon which his name did not appear, was granted a dispensation.

That the Grand Lodge officers did not make a mistake, as he alleges, can be attested by the space and praise given the present lodge by the entire press of Portland as you can readily see by the enclosed newspaper clippings.

Mr. Rich says that I have overreached myself, but from the indications it would appear that this claim can be more easily charged up to him.

Respectfully, A. B. COMMERFORD.

MR. MILLIKIN DID NOT SAY IT.

To the Editor of the Dramatic Mirror:

SIR, In reply to a communication from Mr. Vance, of Limited Mail fame, which appeared in your last issue, and was in reply to a paragraph referring to me in your issue of July 13, I would say that the paragraph was as much of a surprise to me as it seems to have been to Mr. Vance, and was in no way inspired by me either directly or indirectly.

I did the carpenter work on Mr. Vance's scenery and minor effects as I am doing for my own production, down the slope, for which I ask no credit. I have no need of trading on the reputation of the Limited Mail as I have a play of my own which will soon show the public something more than blacksmithing and machine shop work. I spent more sleepless nights for Mr. Vance than I have for my own production.

The notice Mr. Vance refers to was written entirely unknown to me. I am sorry that the paragraph appeared, but am not responsible for it. Hoping that the "green-eyed monster" won't spring up between us, and bearing in mind that I will tow and none.

I am, sincerely yours, JOSEPH W. MILLIKIN. The information that Mr. Millikin devised the scenic effects for The Limited Mail, when he was the stage machinist of that company, was not supplied by Mr. Millikin, but came from a usually trustworthy source.—EDITOR DRAMATIC MIRROR.

A STOLEN COPY IN THE MARKET.

NEW YORK, AUG. 6, 1892.

To the Editor of the Dramatic Mirror:

SIR, There is a person by the name of Mrs. A. C. Mather, at Rockland, Maine, offering for sale a manuscript of *Rosedale*. She states that the said play has all the incidental music as produced at Wallack's Theatre, New York.

Now, no one has any right to produce *Rosedale* throughout the United States unless he has authority from Mrs. Wallack. I, as her representative, decidedly object, and if I can lay my hands on the individual who procured him the fullest extent of the law, I wish to warn the profession not to negotiate for *Rosedale*, except through me.

Yours truly, H. S. TAYLOR.

NOT AN ADVERTISEMENT.

KEOKUK OPERA HOUSE.

KEOKUK, IOWA, AUG. 6, 1892.

To the Editor of the Dramatic Mirror:

SIR, Notice the fourteen-line advertisement and statement—or rather misstatement—of a Keokuk newspaper in this week's issue of THE MIRROR. I am having no quarrel with any newspaper in Keokuk, or elsewhere. I simply do not use the *Constitution Democrat*, nor have I ever advertised in it, for the reason that I do not need it. I advertise in four Keokuk papers, which is altogether sufficient.

Managers playing Keokuk can always rest assured that their interests will be properly taken care of.

I care nothing, whatever, regarding the publication of this line advertisement, to which I refer, except that I am somewhat surprised that you permitted it to go into your columns as original matter, when there should have been appended the usual marks distinguishing it from your own editorial work. Yours, etc., D. L. HUGHES.

Manager Hughes is mistaken. The paragraph he refers to was not paid for; it was a "voluntary local mention, based on information supplied by the *Constitution Democrat*, and published gratuitously. Every advertisement in THE MIRROR appears as an advertisement. "Reading notices" are invariably marked with three asterisks, thus "***." This journal, throughout its entire career, has made it a rule to sail under the true journalistic colors.—EDITOR DRAMATIC MIRROR.

THE USHER.



A Harvard man traveling abroad writes me from Ems that he had an experience at Hamburg which he describes in these words.

"While waiting to take the train for Cöln I noticed two young women who seemed to be in a most excited state. I loitered near and found that they were Americans who could not speak a word of German and did not know which train to enter.

"I beg your pardon," said I, "but I see your perplexity and perhaps I can be of some assistance."

"Their reply was, 'Ich kann nicht Deutsch sprechen.'"

"The poor girls were so worried that they thought I was speaking in German and replied with the only words they knew."

"I could scarcely keep my face straight, but managed to inform them that I had addressed them in their own tongue, whereat they blushed and looked inexpressibly relieved and happy.

"They were going to Cöln and I saw them safely to their destination. I discovered that one of the ladies was a well-known American actress."

Who can she be?

A dozen papers have contained a paragraph saying that A. M. Palmer is enjoying a holiday at Richfield Springs. Mr. Palmer and his family are at the Indian Harbor Hotel, Greenwich, Conn.

In the last dozen years *The Mirror* has espoused several important reforms and inaugurated several successful movements.

Among its works were the Actors' Fund, the actors' monument in Evergreens Cemetery, the sanitation of vile dressing-rooms, the "one-night stand reform," the exposure of play pirates, and the custom of closing performances in theatres with the national anthem.

The principal reasons for the success of these and other undertakings of a similar nature were first, the urgent need of them, and second, the activity and perseverance with which the desired object was pursued.

The Mirror has never lent its influence to any measure or movement that has not deserved—and received—hearty support.

The latest reform in which this journal has interested itself is not *The Mirror's* cause simply—it is the cause of the press and the public generally.

I refer, of course, to the effort that the musical leaders have begun making to better the condition of theatre orchestras in this country.

To begin with, the orchestras could not be worse than they are at present, and, therefore, any improvement—however slight—will be welcome.

Mr. Stahl, Mr. Pell, Mr. West, Mr. Hiller and the other gentlemen that have unselfishly and earnestly taken the initiative in this matter deserve to be backed up, not only by *The Mirror*, but by every influential daily and weekly journal in the United States.

If the press join its voice to that of the leaders, it will not be long before managers open their eyes to the need of providing orchestras of sufficient numbers and efficiency to make the music in the theatres a source of pleasure instead of a source of popular disgust and derision.

The proposed Leaders' Association will be an artistic, not a protective, organization. Its purpose is beyond cavil. It proposes to fight with the weapons of intelligence and reason.

Boycotts, strikes, and such coercive devices will have no part or parcel in its plans.

It expects to win on the merits of its cause.

Miss Coghlan has wisely decided to open her engagement in Dorothy Dilemma at the Park on Thursday night of next week, instead of on Monday, the 24th inst., which date is crowded with new productions.

It is a pity that other stars and managers do not follow Miss Coghlan's example. The 24th with its three new operas and three new plays, will not speak of several minor "openings," will overtax the critics and create a serious division of public interest. Every theatre wishes to monopolize the leading

critics, but the leading critics are not ubiquitous, and therefore they will have to choose one production and cover the rest by such substitutes as they can command.

This is unjust to everybody concerned. Before the teeming 24th arrives I shall hope to hear of, at least, a couple more sensible postponements.

An actor writes me as follows, relative to the attitude of *The Mirror* toward the Arbitration League:

"I am glad to find you in touch with the Actors' Order of Friendship on the important matter of the contract clause.

"Of course the worm will die before it is hatched. It has neither weight nor dignity. Still it is well to be right on the record.

"Naturally, *The Mirror* and the Order should work harmoniously, as both represent what is cleanest and best in the profession."

In respect to general purpose there is a close bond of sympathy between the Order and *The Mirror*. And, whenever, as in the case of the arbitration scheme, the rights and liberties of the profession are threatened, it goes without saying that we shall be found fighting side by side under the same standard.

CLYDE FITCH ABROAD.

Rehearsals of Clyde Fitch's comedy, in which Mrs. John Wood and her company are to appear, began on Monday of last week at the Court Theatre, London. They continued for a week. Then all concerned scattered for their holiday. They will reassemble early in September to continue rehearsals.

The scenery and costumes are being made.

We are not at liberty to state the time and place of the action of the comedy. From what we know of it, however, we may say that it will be a picturesque production.

Mr. Fitch will return to this country in time to attend the initial performance of his society drama, *A Modern Match*, which the Pitou stock company will act, before it receives a metropolitan production.

GEORGE BARRETT'S TOUR.

When Wilson Barrett and his company came to America, two years ago, they encountered a strong prejudice against English actors—a species of theatrical know-nothingism, so to speak.

This has been dispelled largely, and the companionable qualities of George Barrett, the English comedian and character actor, who was a member of his brother's company, is due in some degree to the fact that Mr. Barrett made a great many friends while here, both on and off the stage, by his genial manners and his ability as an actor. The fact that he is no stranger here will go a long way toward getting him the pleasant first hearing as a star that every actor appreciates.

Mr. Barrett is due here in about three weeks. His season will open in Philadelphia at the New Park Theatre on Sept. 29. Prior to the opening he will devote about three weeks to the rehearsal of his company of American actors. The company will carry a full stage equipment of scenery for the plays in his repertoire. Another Man's Shoes, The Bookmaker, The Color Sergeant, and a new comedy by Pinero.

CITIZEN TRAIN'S VAST PROJECTS.

A representative of *The Mirror* rode up town on a Broadway car with Citizen George Francis Train the other day. The Citizen wore, as usual, a large parti-colored bunch of flowers on the lapel of his coat.

He has just returned from one of his flying trips around the world. He had a bundle of papers marked—where they referred to him—in red, white and blue. He says that he beat his own world-girdling record—making the round trip in fifty-five days.

Citizen Train is bending all his energies at present to the organization of a trip around the world that will be more stupendous than ever, as the late P. T. Barnum would have put it.

The Citizen plans to charter a steam yacht and to conduct a large congregation of people around the world. Said he:

"The yacht will cost \$1,000,000, and there will be four hundred servants. It will be a great undertaking, but that's in my line. Of course, everybody will have to pay something for the privilege of being introduced by me to the crowned heads and to the Astors and Vanderbilts, but I shall invite the Editor of *The Mirror* and yourself to accompany me as guests."

Citizen Train has been tendered the use of a box for the first performance of *The Black Masque* at the Union Square Theatre, but he will accept it only on condition that *The Mirror* staff accompany him.

The citizen said in conclusion: "I have been fooling the government for many years. I told them that I was a crank and eccentric. Well, every steam engine, in order to run well, must have a crank and an eccentric."

musn't it? Of course, you see the point, but the government didn't."

When asked to what he attributed his present success, the Citizen said that it is due to the fact that he can tell all about events that have not yet come to pass.

ABOUT PATTI ROSA'S SEASON.

Will O. Wheeler, accompanied by his wife and daughter, left for the West on Saturday. After a few days in Cincinnati and Indianapolis, they will go to Chicago, where rehearsals are called for the Patti Rosa company.

"The season will begin on Aug. 31, in Englewood, Ill.," said Mr. Wheeler to a *Mirror* reporter, "and I have a route of thirty-six weeks compactly booked. We shall try the new play, *Dolly Varden*, early after opening, and have every confidence in its proving valuable.

"Miss Rosa has lived quietly at her home in Chicago during the Summer, and writes that she is in excellent health, and feels capable of doing vigorous work the coming season.

"By the way, Jennie Yeamans did a graceful act in Chicago recently. She and Patti Rosa are warm friends, and Jennie presented Patti with all the songs, medleys and musical arrangements used by her in recent years."

Mr. Wheeler bade a long farewell to Broadway Saturday, and with James Buckley's blessing bled him hence over the Erie.

THE LORINE DISBANDMENT.

Alice C. Ives, the writer, who now has the right to be called a dramatist, does not feel particularly pleased by the abrupt and by no means creditable demise of the company that was to have acted her play, *Lorine*, on tour this season.

Said she to a *Mirror* reporter: "I do not wish to say very much for print concerning the recent break-up of A. F. Arthur's company, which was to have acted *Lorine*. I am sorry for the actors whom it throws out of engagement. It is no fault of mine, though. The tour was well booked.

"The disbandment was caused by trouble between A. F. Arthur and Julia Arthur. The consequence is that my play will probably not be acted this season. It will, I hope, be seen next season.

"I have two other plays, both of which are disposed of. One is a romantic play, the action of which takes place in the time of the French Revolution. A well-known star will act it this season. I am not at liberty to mention his name yet. A prominent actress will appear in my other play."

ANOTHER FARCICAL WIDOW.

Darlington's Widow, a three-act comedy by John Douglass, an English playwright, will begin its tour at Waterbury, Conn., on Sept. 7.

We are informed that there is no similarity between this piece and Mr. Wilkinson's *Widows*, H. D. Grahame, the manager, says that Darlington's Widows will be seen in this city at an uptown theatre on Sept. 21.

The plot concerns two young and devoted parents who are much in love with each other. There are two children—a "teething boy" of forty addicted to horses, and a girl of the same age who is kittenish but rules her father with a rod of iron. As both of the children are considerably their parents' seniors, it is needless to say that they were the offspring of former marriages on the part of the parents.

A SON OF THESPIS.

Milton Nobles has completed his comedy, *A Son of Thespis*. It will be placed in rehearsal during September, and probably, acted for the first time at Worcester, Mass., on Oct. 10.

As Mr. Nobles has already ordered about five thousand dollars' worth of printing and lithographic work for his new comedy he probably has not counted upon the possibility of a failure. So far in his career, however, Mr. Nobles' name has not been identified with failures, and there is no question but each of his plays has been better than its predecessor in point of literary merit and constructive skill.

Both as a writer and an actor, Mr. Nobles holds and fills a unique position in the dramatic world. Probably no real attraction is so successful in drawing and holding "all parts of the house." His production of *From Son to Son* at Niblo's in March last, was a revelation to many people in this big town, who had entirely erroneous impressions regarding the character and quality of his work, both as an actor and a playwright.

FANCY DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Ford's Dyeing and Cleaning*, 212 E. 21st Street, near Broadway.

WILD AMERICA AND THE SCOUT.



The above is a portrait of Fred C. Whitney, who has been in New York on and off during the past week, conferring with managers and others relative to the metropolitan production of a unique entertainment. Mr. Whitney has been abroad with Dr. Carver and the Wild America show, and out of that successful exposition of life on the plains has grown the theatrical undertaking aforesaid.

Charles E. Blanchett, who originated the wild West idea, is full of information respecting the new exhibition. From Mr. Blanchett a *Mirror* reporter gleaned some interesting particulars of the Wild America's foreign adventures, and also of *The Scout*, which is the name of the bolder spectacular play produced by Dr. Carver in Australia, and soon to be seen in this city.

Dr. Carver's Wild America was organized in Detroit in 1889, and the first performance was given in that city on May 25 of that year. From Detroit it was moved to Berlin opening, very appropriately, on July 4. Its highly successful season in the German capital continued until Aug. 22, when the organization was taken to the great Rotunda on the Prater at Vienna.

The Rotunda was built by the Emperor for the Austrian World's Exposition, held in 1873. The diameter of the ring was 386 feet and the building seated 20,000 people. Here the Wild America showed to immense audiences until Winter came and inclement weather made it necessary to bring the season to a close.

Early in the Spring the exhibition reopened in Buda-Pesth, the capital of Hungary. Thence it was taken to Warsaw in Poland, and afterward to St. Petersburg and Hamburg. In the latter city Buffalo Bill's Wild West appeared in opposition. The contest was short, sharp and decisive. There was room only for one, and the question was which show would first weaken. The Wild West had not the Wild America's strong pecuniary resources, and it departed for other fields. Dr. Carver's unrivaled rifle shooting set the Germans wild with delight, and this, too, was another reason why the Wild America triumphed over its formidable rival.

Dr. Carver and his comrades next journeyed to Australia, where the Wild America opened about eight months ago. During this engagement two Australians, Alfred Dampier and Garnet Welch, wrote a play portraying scenes and incidents in Dr. Carver's adventurous life in the West. It was christened *The Scout*, and produced at the Alexandra Theatre last May. According to newspaper and managerial accounts it scored a phenomenal popular success.

The scenery and appointments of *The Scout* were picturesque and realistic, and several mechanical effects designed to illustrate the turmoil and danger of border existence were called into play. The theatre has been crowded every night.

In one scene Dr. Carver rides his horse upon a bridge sixteen feet above a stream of real water, pursuing the villain who is abducting the heroine. The bridge is cut away before he can cross, the real horse falls into the real water, while the scout leaps from the saddle in mid-air and saves himself by catching on a pier. This is merely one of the many sensational incidents that the Australians have found to be thrilling.

When Mr. Whitney found what a bonanza he had struck, he hurried from Melbourne to New York to see about placing *The Scout* for a run. He has inspected both the Madison Square Garden and the Academy of Music with a view to arranging for the production at one establishment or the other, and it is likely that before long a definite announcement of time and place of opening will be made.

The eighth season of Professor D. M. Bristol's Equestrianism will begin next Monday in Brooklyn. John C. Patrick, the popular manager of this unique and successful entertainment, will leave for Europe on the 18th inst., by the *City of Paris* for a trip of eight or ten weeks. William M. Schütz, agent of the Equestrianism, will assume the duties of management during Mr. Patrick's absence.

THE WOMAN'S PAGE.

"Come, my Schneider—my dear little Schneider, of more as twenty years ago!"

The Old Lady is looking at the hastily scrawled line, and she must tell you that she sees it through a blur of tears.

Not many weeks ago The Old Lady was acting as guide for some gay young friends, among the dusty, albeit priceless, relics of Sarony's old-time triumphs.

The dear little master was with us, and he skipped about nimbly, his feet jauntily to one side, the while rattling off a whole series of epitaphical epigrams, as he vivaciously chirped out his memories of the noble host that once had posed and smiled for him, and passed away.

They are tremendously theatre—these dear old counterfeits of players—but none the less lovable, and often the eyes seemed to smile kindly upon The Old Lady who knew them all: for alas! The Old Lady is a hundred years old.

Among the ladies, Myers' pristine creations predominated.

Very yellow, with a marvellous boulevard, running down centre, bordered, left and right, by set banks of crimp.

We remember them very well—especially at Daly's Twenty-fourth Street Theatre, do we not, my friends?

Sadly I say it, these sacred mementoes found small favor in the sight of my frivolous young charges, and therefore we soon wended our way toward more modern corners, where the giddy things absorbed themselves in rapturous contemplation of current specimens of noble, young leading-manhood.

At their exclamations of delight, Sarony and The Old Lady wagged their heads, and winked, mournfully, *sub voce*.

What would the silly things have cried of Montague—or of— at this moment The Old Lady thought upon her old friend, and signed to Sarony. We followed him to another alcove, and he drew aside the curtain that half-concealed the portrait.

It was nearly life-size. The girls started back in delight as the charming head appeared.

"Oh, isn't he lovely!" cried one.

"He was then, in very truth," whispered a small voice in The Old Lady's heart.

"What fire there is in his eye! What intellect!" exclaimed another.

"Alas, no!" whispered the little voice again; there was no intellect there; only a perfect joy in living; only a wayward, audacious boy's first delight in a magic power over the hearts of women and children, only the careless consciousness of a wonderful winsomeness.

"Who is he?" they asked, eagerly.

We told them. They had never seen him; it was some years since he ceased to be a fashion.

It was years, too, since The Old Lady had seen him.

She had heard that he had grown stout, that in many ways, alas! he had altered much; but she had also heard that the old charm was still all his own, and that the people flocked to see him even now.

"How we should love to see him!" cried the girls in chorus.

And then The Old Lady remembered that it was Saturday, and that he played a matinee, and she sent post haste for the envelope which contained the box coupons, together with the line she has quoted:

"Come, my Schneider—my dear little Schneider, of more as twenty years ago."

No one in the vast audience of delighted women and children could have guessed at the hysterical state of the poor Old Lady, who found herself choking queerly, as she listened to the well-remembered voice, and watched while the bright, roguish eyes darted hither and thither as of old, making sadder havoc among foolish, fluttering hearts than ever petted *jeune premier* could boast.

And, ridiculous as this may seem to you now, it is the truth, indeed, I remember.

The Old Lady sat there, and shaded her dim eyes with her hand. They seemed so near now, those little days of "more as twenty years ago."

What a dashing young chap he was, to be sure, when he first came along!

What wicked eyes he had, and what a great shock of curly, black hair, and oh! bless your heart, how the women did rave over him!

We were great chums, he and I, and no matter how mischievous The Old Lady was, he never lost that sunny temper.

One night I remember Dolly Davenport (you remember Dolly Davenport, my friends? Of course!)—Dolly Davenport was in the box.

You surely remember Dolly's unfortunate limp?

Well, we'd had some little, trifling falling out, and catching sight of him, The Old Lady stiffened her leg, and ambled through the first scene.



On silken couch my lady lies,
She is thinking.
Her greyhound drowns crouched in fur.
He is blinking.
A mellow light, a soft perfume,
Swung tapestries of ancient loom,
Quaint stuffs with rarest tints abloom.

Oh roses white my lady's thoughts,
She is weeping.
The giver? Where the cypress droops
He is sleeping.
An open jar recalls the day
She placed therein the snowy spray
And wore a stranger's gift away.

On shining floor my lady kneels,
She is pleading.
A spirit holds the jar of leaves,
He is heeding.
I chose for life but roses red
Because of gold: O God! Instead,
I craved the white from one that's dead.

MARION SHORT.

"Now, hold on—hold on, Schneider!" remonstrated my friend, reproachfully.

The reprimand, gentle though it was, enraged The Old Lady, but—ah, ha! Revenge was at hand!

Presently the little love scene with Katrina came along.

There he stood in the favorite attitude of the pleading lover, his right leg thrown out a bit behind him; the body bent forward; his hand upon his heart.

Now was The Old Lady's opportunity.

She stuck her head into one of the flour-bags, and emerging, an embryo Humpty Dumpty, crept down the stage on all fours, and crawled directly between his legs, there pausing to lift her face and grin diabolically.

What did he do, do you think, the sweet fellow? Just caught The Old Lady in his arms, and laughed and tossed her into the air, and kissed her.

The old lady remembers a day in a little New England town—Worcester—Springfield, Holyoke—some one of those places. The night before he had accidentally stepped on her foot, and crushed it badly, and all day he had been hovering about in tenderest solicitude.

Towards evening he took The Old Lady in his arms, and carried her down the busy street, and out into the country.

Here they found a pleasant place to rest, near a stream, and curious a little mound, where, he assured her, the fairies danced by night.

The Old Lady growing fretful, he pulled out his "harmonium," and played softly, until she grew drowsy and shadows fell, and he carried the sleepy burden back to the town again, in the tender arms that ever instinctively opened to little children.

Soon we returned to New York to put on a new play, Karl and Hilda.

He played Karl and I Hilda, his little sister.

One day we went down together to his wig-maker's that he might have a fuzzy crop made for himself, to match mine.

I remember the first night of that piece distinctly.

There was a scene in a shabby little room. Hilda is discovered making ready the supper for Karl.

Presently he comes in, weary, but singing all the while, and together they continue the simple preparations, and Karl keeps on singing "til-e-a-e-o-o-o!"

We had a jolly good supper. Real frankfurters, and The Old Lady found them exceedingly good. Indeed, they so tickled her palate, that when a certain cue came she couldn't speak—her mouth was so full—but she managed to gobble out something.

The audience shrieked, and Karl gave her a delighted kick under the table, not knowing that the business was impromptu.

Well, presently Karl undressed Hilda and put her into her little property-bed, and then he got his guitar.

And then he sang for the first time a little lullaby. It was a simple, unpretentious air, but somehow the tender melody crept up under every vest and into every heart in the great, silent audience.

The lullaby is old and time-worn now, but that night we heard it for the first time, and we tucked it away into that little organ-loft

in our souls, where "Home, Sweet Home," and "The Last Rose" abide.

The lights are out; the performance is ended, and The Old Lady blinks away at the impulsive scrawl.

"Come, my Schneider—my dear little Schneider of more as twenty years ago."

There is at least one good thing that all may say of us players. We make the work-a-day-people of the world brighter and happier.

And who, among us all, has done more to lighten the long, long weary day, to fill the hour with innocent joy and sunshine than that wayward, sunny-hearted, child-like fellow?

Let us hope that he lies in a pleasant place, where winds play softly and birds sing, for he loved all music; and that these gentle messengers will chant a perpetual lullaby above his grave.

Could every weary soul, whose heart he has lightened, place a rose upon the mound—then would he sleep beneath a wilderness of flowers."

Auf Wiedersehen—Joe Emmett!

THE OLD LADY.

BITS OF HISTORY.

Colley Cibber was born in 1671, in Southampton Street, Strand, London. His father was a sculptor; his mother was of a good old Rutlandshire family.

Neither in his youth, nor in his manhood was he a favorite with his associates. He had a mocking, jeering humor, which he contended made him many enemies through life.

In 1690 he was admitted within the magic circle of the Stage. He was known in the theatre by the name of Master Colley.

After waiting for some time, he obtained the honor of carrying on a message to Betterton. Master Colley was so terrified, and so nervous that he spoiled the entire scene.

"Who is this fellow?" Betterton demanded, angrily.

"Master Colley," replied the prompter.

"Then forfeit Master Colley," thundered the tragedian.

"Why sir, he has no salary!" said the prompter.

"No? Then put him down ten shillings a week, and forfeit him five!"

And to this Cibber was indebted for the first money he ever received from his profession.

A PLEASANT RECEPTION.

A very charming five o'clock tea was recently given by Mrs. Ettie Henderson, at her Summer home on Cedar Avenue, Long Branch. The house was literally a bower of plants, and flowers were profuse everywhere. Mrs. H. B. Lonsdale, and Mrs. Lillie Wilkinson assisted Mrs. Henderson in receiving. Mrs. R. H. Hooley served Russian tea, and Mrs. J. W. Albaugh, coffee.

COWLS.

India silks are trimmed with écreu silk embroideries on écreu silk net. A band of this garniture is laid flat on the skirt hem, points upwards, and the trimming on the bodice edges the half high bodice with the points at the upper edge, over a chemisette russe of the silk. This effect is very pretty when the India silk is of pale écreu ground with mauve clusters.

COMPETITION OF THE TOWN.

The comedy-drama Christmas Bells will be played in this city Christmas and New Year's weeks, says the management.

Our Irish Visitors will begin its season on Sept. 4. Thomas E. Murray will head the company. James E. Nugent will manage the tour.

JAMES V. COOK will return to New York from Indianapolis next week.

LOUISE REMING and Little Edna have been engaged for H. T. Chanfrau's Kit the Arkansas Traveler company.

JEANETTE ST. HENRY and Marion Singer, who have been ill, have returned to the cast of Wang.

J. H. SEIDHART has been reminiscing in a happy vein for Western scribes.

TOM KELLY, the amateur skirt dancer, has returned to this city from a trip to London.

The Amaranth Dramatic Society, of Brooklyn, gave an out-of-door performance of No Thoroughfare on Thursday night by Chinese lantern light. The action of the play took place on the lawn in front of the Lowry House. The money made was given to the Seaside Home for Children. The audience sat upon campchairs furnished by the nearest undertaker. David Belasco superintended the stage.

FLORENCE HASTINGS, who was obliged to cancel her engagement with Little's World company owing to illness, has recovered her health.

RILEY DRAVES has been engaged as leading lady of Frank Daniels' company.

PERRY WEST has returned to this city from his vacation at Geauga Lake, and is actively preparing for the coming tour of The Old, Old Story. The rehearsals, we are informed, are well under way. On Aug. 23 tour of the company will begin at Rand's Opera House, Troy.

AL HAYMAN has added the Warder Grand Opera House at Kansas City to his circuit.

LOUISE CONWAY will not go with Pat Rooney's company this season. She will be seen in Wang.

The Uncle Isaac company was on board the Chicago and St. Louis limited that ran into a freight train near Port Byron, N. Y., on Thursday. Benjamin Pitts, the musical director, was bruised. John P. Schultz was slightly injured. The rest of the company escaped harm. Most of their baggage was destroyed.

ROSE COCHRAN gave a box party at the Madison Square Theatre on Tuesday. Her guests were John T. Sullivan, Charles Towers, late dramatic critic of the late Continent, and Mr. Frost, dramatic reporter for the Tribune.

The brief run of The Grand Duchess will continue until Aug. 26—a week longer than originally intended.

Sgt. SMITH RUSSELL's season will begin next Thursday at Minneapolis with Peaceful Valley.

MARSHALL WILDER has been arrested for murder. It was not done with a joke of our little Marshall P. Wilder, but by a denizen of Leadville, Col.

EMMA JUCH has engaged Montegriffo for her company.

SHERIDAN CORBAY will be business manager of M. J. Royal's Irish Honor.

The management of Clara Morris are out with a card, in which it says that the star "has never been endowed with so great health as she now enjoys." We always had an idea that endowment was a birthright, and not a come-and-go condition. The card goes on to say: "Always a powerful actress, her performance under these circumstances will be looked forward to with an unusual degree of interest." We never knew before that to be a powerful actress was an extenuating circumstance. But let us read still further. "As an American representative of the standard drama, Clara Morris has never had a peer, her successor, therefore, is not known." We beg to say that we do not see the logic of this. Adam was in his day the greatest philosopher, the greatest jockey, and the greatest dramatist. But in after years Plato, McLaughlin and Archibald Clavering Gunther eclipsed Adam in their respective occupations.

An actress sends the following story to THE MIRROR, and vouches for its truth. "Clara Morris complained to the stage carpenter of a Western theatre about the mustiness and generally malarious condition of the establishment, which smelt as if it had been recently the tarrying place of a band of genuine negro minstrels. The carpenter, sniffing apologetically, naively remarked: 'Don't see how that can be. We never have no colored troupes. The last actors what was here was dogs.'"

ALICE HOSMER has been re-engaged to play Miss Hurricane in The Little Tycoon. She will be featured jointly this season, with R. E. Graham, who plays General Knickerbocker. J. K. Adams, the baritone, is also a member of the company.

WHO SHALL IT BE?

Since our last issue we have received a number of letters on the subject of the choice of an actor or company to represent America at the Vienna musical and dramatic exhibition next year. Several of these letters will be found below; others are held over for lack of space.

The friends of T. W. Keene seem to have engaged in a friendly conspiracy to place his name in nomination. Last week we were deluged with Keene letters from various parts of the country, all arriving within a period of two days. We print one of them.

We also give space to a suggestion from one of the feeble "funny men" that invariably come forward with their silly "humor" when a serious question is being discussed. Shallow minds naturally seek refuge in flippancy.

Several correspondents evidently imagine that we have opened our columns to some sort of "contest" in "popularity." Nothing of the sort. We invited sensible opinions from intelligent readers with a view simply to ascertain on whom the honest choice of a representative actor would most probably fall.

In case we are honored with further letters on this question we shall exercise our judgment as to the motive which actuated them, and print only those that are sufficiently sincere to deserve to find their way into print.

WASHINGTON, Aug. 8, 1908.

To the Editor of the Dramatic Mirror:

SIR.—Since Mr. Booth appears to be out of the question as the representative to be sent by this country to the dramatic exhibition to be held at Vienna next year, allow me to suggest our most learned, original and versatile star actor, Richard Mansfield, as the man best fitted to uphold the standard of the American drama at a foreign exhibition.

I do not know Mr. Mansfield personally, and, therefore, have no interest in naming him other than to see this great country represented by a competent actor. I think that one of our large New York stock companies should be sent also (doubtless the proper one, in my judgment), but by all means let us have the leading actor on our stage to-day, Mr. Mansfield, as the representative.

Yours truly, J. F. PRYOR.

LOUISVILLE, Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—In selecting a representative actor to do credit to America at the Vienna Dramatic Festival, next year, who could be more worthy than Richard Mansfield?

What matters his descent? He himself is a product of thoroughly American. For finished interpretations of both comedy and tragedy, for striking personality, for the dignity befitting a representative of America, for versatility, for loftiness of purpose, who would be his equal?

Mr. Booth is too infirm; Mr. Jefferson's range of characters is too limited, and he, perhaps, would be unable to stand the fatigue of such an important affair. A woman would never do, and what stock company would create the future and excite the admiration that a single individual of Mr. Mansfield's evident genius and capacity would?

People are more apt to worship and glorify a single person than a body of persons. Take a vote on this, and I think you will find that Mr. Mansfield will lead all competitors.

Very respectfully, ROBERT HARRIS, JR.

CHICAGO, Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—As you want someone to play the Austrian emperors, I would suggest John L. Sullivan. Edwin Booth is not in condition.

Of course Sullivan is not in the best of health, as an actor, but he is striking, and would hit 'em hard. I would hate to see them shoot on their backs in Vienna, and this is one suggestion. I have several more in my opinion-case.

Yours for artness, IRA W. SMITH.

NEW YORK, Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—Should the health of Edwin Booth be such as to prevent his representing us in Vienna next year my choice would be Richard Mansfield. Although he was not born in America, all his great successes have been achieved here and he is distinctly an American actor.

He can play equally well in tragedy and comedy, and since the retirement of Mr. Booth he is, in my opinion, the greatest actor on the American stage to-day.

Should the objections to sending a single actor be too great to be overlooked, Mr. Mansfield's stock co. is a capable one in every respect and would, I think, do us great credit in the coming exhibition.

Yours respectfully, JOSEPH JOHNSON.

NEW YORK, Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—As to who will be chosen to represent American actors at the Vienna festival next year, I would nominate Thomas W. Keene. He is the only legitimate actor of note that we have left, and, were it not so, his splendid natural endowment, his thorough training, and his accomplishments, would fit him most eminently to represent America, and compete with the great actors of other nations.

Very respectfully, C. W. BAISCHLEDER.

INDIANAPOLIS, Ind., Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—I send my preference for America's representative to the International Festival at Vienna, to the women of the American stage, that true actress and sterling woman, Fanny Davenport, stands at the head, not only by her artistic acting, but by the outlay of time and money in successfully presenting the strongest and best plays of the century.

MARCELLA J. WILSON.

NEW YORK, Aug. 7, 1908.

To the Editor of the Dramatic Mirror:

SIR.—I would suggest Richard Mansfield as the representative actor of America to send to the Vienna musical and dramatic festival.

I can think of no actor on our stage who combines the dignity, integrity, and artistic endeavor that Mr. Mansfield combines.

That he is unpopular with his brother actors is a favorable sign of the unique position he occupies.

Yours truly, A REGULAR READER.

Editorial from the Evening Telegram, Aug. 8.

A truer word was never said than that at a meeting of musical leaders, yesterday, where one of those present remarked that our theatre orchestras are so bad that many go out between the acts to escape the "music." This rush from the auditorium when the curtain goes down has been attributed to the bibulous habits of New Yorkers, whereas the credit should be given to educated musical taste.

Given the foul air of a poorly ventilated theatre and a wretched orchestra, and there is a combination which will induce any sensible man to seek the outer air occasionally. Even in those more modern places of amusement where an abundance of pure air is furnished the spectator, the music is often so wretched that those accustomed to send's or Thomas' orchestra find it a positive pain to listen.

Better music should be demanded by New York

theatre audiences, even if the audiences are obliged to rise on their seats and leave the theatre between acts to enforce their demands. There are plenty of good musicians to be had in New York if the money is forthcoming to pay them what they are worth. Better no music than most of that furnished between the acts.

CLEANING.

HARVEY H. THOMPSON and wife have signed with Milliken's Opera company.

The Irish Corporal company will open on Aug. 24 at the Harlem Theatre.

The Leigh Sisters have signed with T. H. Winnett.

GEORGE HAWLEY will be a member of The Black Thor company.

P. A. MANNING, character old man, has been engaged for the season by T. H. Winnett.

EDWARD RUE, manager of Sadie Scanlan, will return to town this week.

The members of the Shum Opera company will be given a benefit by the citizens of Birmingham, Ala., within a few days, so that the company can pay their way back to Broadway.

TAKE DUBROW has signed for fifty-two weeks in South America. He will start about Oct. 1. His wife, Florence Ashbrook, has not yet signed for next season.

REHEARSALS of Robert Mantell's company will begin next Monday. The rehearsals will probably be at Knickerbocker Hall, as the stages of New York theatres are overcrowded with rehearsals.

HENSHAW AND TEN BROECK'S The Nabobs company will open on Aug. 27 at Brockton, Mass. Henry Graham will be the musical director. Tillie Jardyne will be the soprano. George H. Carr will be the second bass.

SAN FORT'S Opera company, of Baltimore, will open its season on Sept. 14. J. Clarence West will be the musical director, Adelaide Randall the prima donna, Charles Campbell the tenor, and Arthur Bell the comedian.

MINNA K. GALE's company will begin rehearsing at the Star Theatre next Monday morning.

W. F. ROCHESTER will stage The Khedive at Niblo's. He will also play the principal comedy part. Others in the cast will be Bettina Gerard, Sadie Davenport, Harry McDowell, and Ferris Hartman. The piece is booked for four weeks, with a privilege of extension.

W. F. DRYER will be a member of the After Dark company.

SHELLA REES, George Wessels, and Isabel Morris left for Portland, Ore., on Aug. 8.

ARTHUR LEWIS and his wife, Zeffie Tibbory, have been engaged by A. M. Palmer to support E. S. Willard this season.

EDWIN F. MAYO has decided not to produce in Gotham this season. The reason is that he has had difficulty in securing time.

The colored minstrel organization which went to Europe, under the direction of William Foote, has been pecuniary failure. Mr. Foote was, at last accounts, in London, trying to get an opening for his company at one of the London theatres.

CARRIE RUSSELL, formerly with Pauline Hall, as understudy, will be with A Knotty Affair company this season.

SIMMONDS AND BROWN are organizing the company for George Ulmer's play, The Volunteer. Augustus Levick, Steve Maley and several others have been engaged already.

JOHN GLENNHIN, Alfred Hastings, Rodrick Anderson, Eugene Sanger, Frank Hatch, Beatrice Moreland, Carrie Radcliffe and Annie Cowell are in the cast of The Merchant.

H. B. MAHN, the veteran operatic manager, will star Lillian Rowley this season.

It is said that Mr. and Mrs. McKee Rankin have agreed to agree again, and will star in The Danites.

JOHN A. STEVENS says that he will only act two weeks this season.

KATE CLAXTON is now in Paris. She will sail for home on the 22 inst., and will open her season on Sept. 7, under the management of Messrs. Banta and Roberts.

COT. MILLIKEN's opera season will open at Wilkesbarre, Pa., on Aug. 24, with The Chimes of Normandy.

THE BIRDS of a Feather company will open its season at Saratoga on Aug. 19. S. H. Cohen, the manager of the company, left this city for Saratoga on Monday.

LON STEVENS will act the comedy part, Martin Ferris, in Jim, the Westerner.

RAMSAY MORRIS writes a letter denying the report that Sydney Armstrong and he are engaged to be married. He adds that he has received a pack of congratulatory telegrams, many of them, he regrets to say, marked "collect."

PROFESSOR GARRETT, the hypnotizer, has been engaged to travel with Asleep and Awake. The first act of the piece will be a lecture on hypnotism. In the afternoon Professor Garrett will give free exhibitions of the genuine thing. This is a novel advertising scheme.

GENIE HOWARD, Mark Holroyde, and Griffith Evans have signed with W. J. Fleming for his new play, Custer, which will open at the National Theatre, Philadelphia, on Aug. 24.

CHARLES VANDYKE, Kitty Barton, A. C. Burton, Jessie Woods, Rose Latour, Daisy Comisky, Stella Perkins, Gertrude Fox, and Irene Verona have signed with the Pearl of Pekin company.

FLORENCE FOSTER, who was with T. Henry French's Little Lord Fauntleroy company last season, is in town. She has not signed for next season, although she has had several offers to play leading heavy parts in other companies. Little Ada Fleming, who played the part of the Little Lord in the same company, is also with her.

ROLAND REED will begin his regular season at the Boston Museum on Aug. 17, in his new comedy, The Club Friend. This will be Mr. Reed's sixth engagement at the Museum.

TELEGRAM received yesterday from C. H. Smith, Boston: "Evangeline crowded the Boston Theatre, from the street to the gallery, on Saturday night. The opening performance and company a complete success."

LESLIE GOSSIN is now a life insurance agent.

It is computed by a French contemporary that Sarah Bernhardt has earned 6,516,000 francs during her professional career of a quarter of a century. From her first American tour she made a clear profit of 600,000 francs, and it is expected that the pecuniary gain of her present tour will amount to 200,000 francs.

The gutter papers are laying stress on the alleged fact that District Attorney Delancey Nicoll will not prosecute the murderer of Charles E. Goodwin, because of the so-called "actress" mixed up in the case. Mr. Nicoll's hands are clean, and he will do his duty in this and every other case that he may be called upon to prosecute during his incumbency of the district attorney's office. He is not made of the stuff that succumbs either to "pressure" or to blackmail.

TWENTY-TWO members of Grimes' Cellar Door company will leave this city next Sunday night for Haverhill, Mass., where they will rehearse.

HENRY GIBSON, press agent, to a Mirror reporter: "The tour of Charles Dickson in Incog will begin probably at Indianapolis, Aug. 27. The company will go as far as the Pacific coast. It will appear in New York some time in January for a run. Incog will be preceded by a curtain raiser, adapted by Henry Doblin from the French. Mr. Dickson, Robert Edison and Ellen Burg will act it."

D. W. TRUSS, manager of Primrose and West's Minstrels, writes: "We have just closed the third week of our season and have nothing to report except extremely large business, notwithstanding the very warm weather experienced throughout New England. There seems to be but one verdict regarding our performance, viz.: 'The greatest we have ever offered.' That is high praise, for Primrose and West have always presented entertainments of a superior order."

HARRY CRANDALL has left The Grab Bag. He says that the company's business has been bad. Seven weeks' salary, he adds, are due him.

At the funeral of the German actor and manager, Julius Richard, at Milwaukee, last Saturday, the hearse was preceded by a dozen men with pitch torches, a custom that is said to be usual at theatrical obsequies in Germany. When the cortege passed the Stadt Theatre, which was heavily draped for the occasion, being the house where Richard had become a local favorite, twelve urns placed on tripods and trimmed with garlands were filled with inflammables and lighted. The pall-bearers were mostly members of the dramatic profession.

LEONARD JORDAN, author of Dorothy's Dilemma, to a Mirror reporter: "Charles E. Rice intends to produce shortly my comedy, Topsy-Turvy. I have also written a libretto, the score of which is by John Brahman. I think that I may say that the theme is unique, and that is why I want to keep it a secret until it is produced."

THE SHELL ALARM will begin its season at the Fourteenth Street Theatre on Monday, Aug. 31. Everything will be new.

A. F. AKER is at Ocean Grove, N. J.

IDA MEREDITH, the sourette, has returned to town after a long rest at Atlantic City.

HANSON'S Fantasma company will have in its cast, Addie Boos, Louis F. Boos, her husband, will conduct.

CLARENCE T. ALDER and his wife, Lorena Atwood, have ended their vacation at Peak's Island, Me. They are in town.

MERVYN DALLAS has been engaged to act in Nat Goodwin's support.

DELLA FOX was ill on Saturday night. Helen Beresford, one of the five pretty Beresford Sisters, who will be under the management of William Fléron, took her part in Wang.

A. ON SAVON, the Friar Tuck in the London production of Ivanhoe, arrived last Sunday on the *Albatross* for a six weeks' vacation in this country. He is obliged to return to London in time for the production of Massier's new opera, La Basoche.

SYBIL SANDERSON has been engaged by J. Frank Burrill for a season of grand opera in San Francisco, under the auspices of the St. Louis Amusement Company.

SIMMONDS AND BROWN are kept very busy these days of rehearsals of the various organizations preparatory to taking the road this season as there are many "misfits." For Haverly and George Ulmer's Volunteer company they have secured Adele Belgarde, Gus Levick, Clarence Handysides, Alice Coleman, Mande Harper, Steve Maley, Edwin Parrish, Nina Van Zandt, Ella Powell, Edward Colehart, Nanine Forner, E. Carroll, and others.

PERKINS B. FISHER, manager of The Cold Day company, has engaged John A. Dewey, James A. Doreley, George Mitchell, George B. Leslie and Andy and Annie Amann.

THE MERCHANI began rehearsals at the Madison Square Theatre on Monday. It will go on the road under the management of Thomas B. MacDonough and H. A. Keane, opening at the Park Theatre, Brooklyn, on the 24th inst. The organization, as made up by Simmonds and Brown, is as follows: John Glendinning, Cuyler Hastings, Rodrick Anderson, Frank E. Hatch, Eugene Sanger, Colin Varney, J. H. Ferris, Ed. Prince, L. W. Browning, William B. Murray, Beatrice Moreland, Carrie Radcliffe, Marie Dantes and Annie Cruise Cowell.

HARRY W. LEONARD will be the comedian of the Marie Greenwood Opera company.

A stock company was recently incorporated under the laws of the State of Missouri, to be known as the St. Louis Amusement Company. The capital stock is \$100,000. It is the intention of the company to back J. Frank Burrill in an operatic venture in San Francisco, and it is probable that the Grand Opera House will be secured for that purpose. Sybil Sanderson has been engaged as director of the company, and is now negotiating with prominent operatic singers. The only engagement announced so far is that of Sybil Sanderson. The season will probably open on June 1.

MARIE WAINWRIGHT will not return to her apartment at the Vendome until next Monday. Rehearsals of Amy Robsart will begin shortly after at Palmer's.

ADA DYAS informs THE MIRROR that the report of her intention to star this season is unfounded.

STEPHEN FISKE'S "Recollections of Half-a-Life" are running through the *Metropolis* in serial form. Like everything that comes from Mr. Fiske's pen, these recollections are written in a brilliant, snappy style that is wonderfully entertaining.

MR. AND MRS. ROBERT E. STEVENS are spending the Summer at a pleasant retreat not far from Tarrytown.

LETTERS TO THE EDITOR.

OTHERA HOUSES IN NAME ONLY.

NEW YORK, Aug. 6, 1908.

To the Editor of the Dramatic Mirror: SIR.—What exiles have theatrical managers throughout the country to all their theatres opera houses?

The fact that, perhaps, an opera company a year appears at their theatre hardly warrants the appellation.

In a like degree, the playhouses of England are called Theatre Royals. There is more reason for this, although it is monotonous, it is a recognition of the sovereign of the land. Sincerely, F. R. E.

A SUN "WHISPER."

NEW YORK, Aug. 6, 1908.

To the Editor of the Dramatic Mirror:

SIR.—"If you see it in the Sun, it's so," somebody said not long ago.

How very, very untrue! For example, the *Sun* says to-day: "Almost all females over the age of thirteen wear corsets." Now, who ever has seen a *sun* or a *cow*, or a *mare*, or a *ewe*, or any female in the animal world wear a corset but a *woman*? I never have, and I don't believe the *Sun* ever has. What does the *Sun* tell such "whoppers" for? SUSAN.

A CAPITAL SUGGESTION.

NEW YORK, Aug. 6, 1908.

To the Editor of the Dramatic Mirror:

SIR.—In view of the fact that Mr. Henry Arthur Jones will shortly visit New York, it has occurred to me that he might be induced, while with us, to deliver a lecture upon the drama, as he lately did in London.

To my mind, such an address, given by a man whose standing as a dramatist is beyond question, could not fail in its purpose of fixing the attention of thoughtful persons upon a form of work, which, owing to the tragic confusion of our stage by its heterogeneous traffic, has come to be unduly regarded.

Mr. Jones has written earnestly and well. Cannot we show him that we have here, as in his own country, an element which accepts the drama as the broad expression of modern thought?

Believe me, dear sir, faithfully yours, EDMUND STODART.

We have little doubt that Mr. Jones will consent to deliver a lecture during his brief sojourn in New York. If Mr. Frohman will kindly give the use of the Lyceum Theatre for some Sunday night or week-day afternoon we believe that the matter may be arranged. —EDITOR DRAMATIC MIRROR.

THE ENGLISHMAN AT RALEIGH.

RALEIGH, N. C., Aug. 5, 1908.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly let among your memorandum of facts to be held this year, the Southern United States Exposition, Raleigh, N. C., Oct. 1 to Dec. 1, and strictly of fact.

Very truly yours, HENRY L. LITTON.

Lesson More than Hall.

P. S. It gives me pleasure to learn that THE MIRROR is a clean and wholesome sheet, always faithful in its duty to the profession.

Who put it there?
A baby's shoe
Upon the stair!

Now both the merry jolists cease
To jest about the price
Of coal; but yet we have no peace
Now it's the cost of ice!

It limped along on crutches,
As though just about to croak;
Twas a mildew-whiskered chestnut—
The Summer girl joke.

There's pleasure in the pathless woods,
Nature's new beauties dawn on us each day;
In fact, there's lots of fun in everything
If we can only look at it that way.

It is strange what fearfully and word

er- There are four *primas* in the ballet now.

w. | Soudan and Sinbad mines. Sorry, too; h

♦♦♦

LETTER LIST

The following letters await their owners at this office. If will be delivered or forwarded upon personal or written application. Letters addressed for pickup and mail call for will be returned the next office. Circulars and memoranda excluded from this.

Archer, Edwin
 Ascher, H.
 Adams, G. H.
 Anderson, Will
 Anderson, Wm.
 Bease, W.
 Bindigood, Harry
 Brandt, Daniel
 Brown, Wm.
 Burke, Lillian
 Berger, Fred G.
 Burrows, Jos. D.
 Burton, Wm.
 Bettin, Nina
 Burmann, Mary
 Boyd, Agnes
 Blass, Wm. E.
 Bradbury, A. C.
 Bots, Marie
 Burdette, F. I.
 Burton, Mrs. J.
 Burdick, Father-
 bowler, Leonard
 "C."
 Currier, Frank
 Corle, Alice I.
 Carman, Catherine
 Carleton, Kate
 Carr, S. I.
 Canty, A. A.
 Clement, Clay
 Chidsey, S.
 Clough, Wm. C.
 Coughwell, Cath-
 erine
 Compton, Nelson
 Conner, Earl
 Comette, Helen
 Clifton, G. I.
 Cramer, Fred
 Cragg, John
 Coleman, Thomas
 Carney, Anne
 Carham, J.
 Cramer, Mrs. J.
 Corman, Ralph
 Dietz, Frank
 Dungan, Charles W.
 Decker, Mrs. J.
 Daniels, Frank
 Dicks, Wm. F.
 Evans, Walter H.
 Ellis, Wm. H.
 Egan, Anne
 Eyer, Sophie
 Rymer, George
 Evans and Son
 Edwards, Mrs. Jas.
 Ellis, Sidney R.
 Fairweather, Miss
 Fawcett, George
 Fort, George
 Fleming, Ada
 Foster, Florence
 Foster, Charles
 Frazer, A. E.
 Gilmore, J. H.
 Granger, Walter
 Granger, Nat C.
 Gray, Alice
 Gouldman, Myra

MR. HOWELLS AND "WEAKER INTELLIGENCES."

No doubt it is fitting that those sorry creatures, the professional critics, should be very patient with the vagaries of Mr. Howells. In attempting to teach them their business he has become a sort of literary Mr. Dick, and he cannot get King Charles out of his head. They ought not to resent his tone of studied insult to them, the man who is a little uncertain of himself usually is arrogant, and Mr. Howells, as an English writer has well said, does not know, because he has not sufficient range of comparison. But it must be admitted that the critics have some slight excuse for flying out now and then. Few of them, I trust, care what Mr. Howells thinks, or object to his getting what pleasure he may out of affecting to despise them. He is, as the *Nation* puts it, "the critical sensationalist of the time," and his work "has no value except as an example of eccentricity." Unfortunately, the unreflecting portion of the public have a way of believing almost anything that anyone says if it be repeated often enough. Mr. Howells has a scanty stock of ideas, but he endeavors to make up in emphasis what he lacks in variety; therefore there is a certain danger lest he be taken more seriously than he deserves.

It is Mr. George Saintsbury who cleverly says that, "to read what Mr. Howells says of Mr. Thackeray is almost an illiberal education." The wit of this epigram is not greater than its truth. But I think that his narrow sympathies and imperfect intellectual training are never so conspicuous as when he undertakes to write about the stage. We all know that his early ideals were Denham Thompson and Edward Harrigan; but in *Harper's* for August we find that it is the author of Margaret Fleming who just now commands his admiration. He likes this play, of course, because it is so real—with the pseudo-realism of baby-linen and foot-baths on the stage, and the discussion of the functions of maternity. All this delights Mr. Howells because such things exist in life. He does not stop to ask the crucial question whether everything that exists in life is worth the attention of the artist, whether it is as useful to portray the mean and the nasty as the dignified and noble. That is the trouble with taking up the profession of criticism upon insufficient preparation.

It is of Mr. Howells' opinion of Beau Brummell, however, that I wish here to say a word or two. Perhaps you will allow me the space to quote what he says entire, in order that he may not be misrepresented, even unintentionally. These are his words regarding Mr. Fitch's play.

We ought to include in our praise of them another drama of American make which is very right in one direction, and is to be honored for the courage with which it holds it. The authorship of Beau Brummell has been the subject of some unseemly dispute, and so we will not call it Mr. Clyde Fitch's play, though we think Mr. Fitch bore himself with the greater gentleness and dignity in the controversy; but whether it is Mr. Fitch's, or whether it is Mr. Mansfield's, we feel quite sure it has not a moment of nature in it. From first to last the feeling is as maudlin as the history is false, and the art is obvious and hackneyed. It follows crowds the theatres with those weaker intelligences who mostly resort there, and with the gentilities, who like to see lords and ladies on the stage, and princes of the blood. It is all acted, except for Mr. Mansfield's carefully arched eyebrows, and all this in spite of the purely counterfeit character of the particular transaction. The strong emotions of Beau Brummell are bogus, or rather they spring from sources of unreality that invalidate them; but they are a good imitation, and the important fact is, that the perfect quiet of the action conveys them. Of course it is a one-man piece, and Mr. Mansfield pervades and dominates every part of it. The conception of it is arch romantic, but the execution is as realistic as possible, and this constitutes its strength. Other wise it is as flabby and formless as a jelly fish cast up on the sand.

As I read this over for a second time I feel that my words ought to be very few, indeed. The statement that "Beau Brummell has not a moment of nature in it," is particularly important because of the light which it throws upon Mr. Howells' standards of comparison—in fact, upon his whole intellectual attitude. The truth is, he has no conception of "nature," as apart from the contracted sphere in which he himself works. He has not enough imagination to enter into the manners of a bygone age. He cannot fail to see that Beau Brummell is an uncommon play, but he thinks that he has estimated its artistic value when he calls it "quiet." I have no doubt that Mr. Howells finds "Henry Edmond" dreary reading, because the manners there portrayed are not the manners of the Back Bay. Indeed, it is perhaps an open question if Mr. Howells appreciates humanity in any but its superficial aspect.

It is not necessary at this late day to point out the virtues of Mr. Clyde Fitch's play. I say Mr. Fitch's play, because there is no doubt about the authorship in the mind of anyone who has followed the controversy over it without prejudice. If Mr. Howells thinks that the feeling is maudlin, that is his

privilege, others may not agree with him, but they can have no quarrel with him on a matter which must be decided by each person according to his own temperament. But when he says that "the art is obvious and hackneyed" we see at once how his reasoning has been vitiated by his false conception of what art is. The simple and customary thing always is obvious and hackneyed to him. His is the pseudo-realism of what Mr. Smalley calls "serile fidelity to fact"—an admirable phrase that deserves to be remembered.

One word further. Mr. Howells has made the discovery that the theatre is the resort of "weaker intelligences." No doubt it is, to some degree, but I should have said that the reproach might have here applied with even greater truth to fiction. And I do not think that the "stronger intelligences" find in the novels of Mr. Howells any great amount of mental sustenance. I have known intelligent men and women who preferred Mr. Hardy and Mr. James among the living, and Thackeray and Scott among the dead.

EDWARD FULLER.

THE MUSEUM'S LEADING LADY.

A friend of *THE MIRROR*, who is thoroughly conversant with dramatic affairs in Boston, writes:

"I rarely note anything in *THE MIRROR* columns, even in its letters from correspondents, to which I feel like taking exception; but really 'A. L.'s' amazing statement that the Boston Museum has no leading lady cannot be allowed to pass without comment. It is perfectly well known that the Boston Museum has always had a leading lady; acknowledged without question, as such, by press and public, and playing, invariably, the roles that belong to that position.

"Kate Reynolds (now Mrs. Erving Winslow) held this enviable position for several years, later, Kate Denin (now Mrs. John Wilson), and for a very long time, as is one of the best-known facts of Boston dramatic history, Annie Clarke. For the last two years Emma Sheridan has occupied the position.

"What new policy is to be pursued the coming season, and what position will be occupied by Miss Burress, are as yet unannounced; but past facts are beyond challenge.

"Your correspondent states that Evelyn Campbell had most of the leading emotional roles at the Museum, last season. Examination of filed programmes show that Emma Sheridan, as would naturally be the case with the leading lady, played the leading part in every production, but one, of the Museum season, with the exception of the old comedy weeks, when, as is always the case, Annie Clarke appeared in the roles Boston has so long and affectionately associated with her name.

"To give but a few examples from the files before me. In *The English Rose* Miss Sheridan played Bridget (billed as the leading part) and Miss Campbell, Ethel, the ingenue heroine. In *Little Em'ly*, Miss Sheridan played Rosa Dattle, Miss Clarke, Martha; Miss Campbell, Agnes. In *The Solicitor*, Miss Sheridan played Mrs. Brandon; Miss Campbell, Mrs. Midhurst. In *Sunlight and Shadow*, Miss Campbell played the elder sister, Miss Sheridan not appearing. In the old comedies though the list, as originally sent out, was not all produced, Miss Sheridan was cast for Lydia Languish, Mabel Vane, Lady Amaranth, and Miss Campbell for Kate Rockett, Miss Neville, Julia (in *The Rivals*), Caroline (in *The Heir-at-Law*), and so on.

"All of which goes to establish the well-known fact, question of which seems odd enough to an old Boston theatregoer, that from tradition to the close of the last season, the Boston Museum, in common with most well-regulated stock companies, had its leading lady.

"One more word. When Julia Marlowe was playing her last engagement in Boston, on entering her pleasant drawing room at The Thorndike, a day or two after her arrival, I was presented to a gentle-faced, elderly lady, whom Miss Marlowe much resembled, as my mother. Which would seem to establish the fact that Miss Marlowe is not an orphan."

THE MUSIN CONCERT COMPANY.

The Ovide Musin Concert company will begin its sixty-fourth tour on Oct. 19 at the Brooklyn Academy of Music. Musical critics look upon Mr. Musin as one of the best violinists playing in public to-day, and this is a case of the critics and the public being pretty nearly in accord. R. E. Johnson, who has been Mr. Musin's manager for three years, said to a *MIRROR* reporter:

"The advertising of Mr. Musin is simple; he is mentioned as 'The Violinist.' Last season the company earned more net profit than all other concert companies combined.

"Mr. Musin, unlike other foreign artists, believes in surrounding himself with a company of exceptional merit. His support this season will include Annie Louise Farmer, soprano; Inez Parmater, mezzo-soprano;

Roger Dupuy, tenor; Emil Sanger, basso; Edward Scharf, pianist. Mr. Musin has just engaged a tenor from the Grand Opera of Paris.

"Mr. Musin will make a thirty weeks' tour of the United States, and will sail from San Francisco for Australia on May 5, 1892."

ANNIE PIXLEY ENJOYING A REST.

Mr. and Mrs. Robert Fulford (Annie Pixley) returned from Port Stanley last week. On Sunday morning they left town again, bound for Oceanic, and later to the Highlands of New Jersey, for a visit to Mr. and Mrs. John Webster.

Before her departure Mrs. Fulford was seen by a *MIRROR* reporter.

"The impression that I intend to retire from the stage is utterly unfounded," said the popular actress, in reply to a question.

"Nothing is further removed from my mind. I was not feeling well at the close of my last season, and I was thoroughly tired of traveling. Moreover, I wished time to look about and obtain new dramatic material, worthy of a New York run.

"For these reasons I determined to take a rest this season, unless I should happen to find a play in time that would justify me in changing my plan. On the chance of my deciding to act during the Winter, several weeks' time is being held at one of our leading theatres.

"In any event I shall have a new production for next year. I am weary of traveling incessantly and I anticipate that a first-rate new piece will enable me to confine my engagements to long stays in a few Eastern cities."

Mrs. Fulford looks extremely well, but as she says, her looks belie her feelings. She had a serious illness some time ago and her professional duties really gave her no time to convalesce properly. But she is rapidly regaining her usual health, thanks to the *dolce far niente* of this Summer.

ONE OF THE BIG SHOWS.

Lillian Kennedy, who stars in the comedy-drama, *She Couldn't Marry Three*, during the coming season, is destined to create a furore. The play is the very acme of realistic sensationalism, and possesses literary merit of a high order, giving this talented little lady every opportunity for the display of her remarkable and varied talents. Miss Kennedy might easily command success, billed simply as a beautiful woman, but fortunately she possesses ability, which has won for her supremacy in many a battle for histrionic honors. Her managers have surrounded her with a magnificent company, the scenery is the most stupendous ever built, and certainly outdoes anything attempted, which is saying a great deal, in this age of realism. Taking everything into consideration, this is one of the most meritorious and costly productions sent on tour this season, and will certainly prove one of the greatest drawing cards of the coming theatrical year."

FOREIGN ECHOES.

The earnings of Drury Lane the past year, under Sir Augustus Harris' management, were a trifle more than \$20,000.

It is at the New Olympic and not at the Globe that Grace Hawthorne is presenting *Theodora*. Prices have been reduced.

Wilson Barrett, according to English provincial papers, is having a successful tour. The Acrobat meets with special favor.

It is officially announced that the Prince of Wales does not play the banjo. This knocks a favorite society column paragraph higher than Gilderoy's kite.

Barton McGuckin and Lucile Hill will play the leading parts in *La Basoche*, which D'Oyly Carte will produce at the Royal English Opera House in October.

Henry Arthur Jones has engaged Lady Monckton and Yorke Stephens to appear in the new play which he intends to produce in London under his own management.

It transpires that Forbes Robertson has been "released" by Mr. Hare, and that after a few weeks in Thermidor at Proctor's he will be obliged to return to London.

There are thirty-two characters in Tolstoy's play *The Fruits of Enlightenment*, which has just been translated and published in London, with a preface from the pen of Mr. Pinero.

Husband and Wife, the successor of *Jane at the London Comedy*, is described by the *Saturday Review* as not merely boisterously amusing but as containing some excellent comic writing.

Speculation is rife as to the effect of the abolition of the censorship in Paris upon the fortunes of *Le Théâtre Libre*. It is now robbed of its *raison d'être*, and Antoine's occupation seems to be gone.

Cousin Kate, which Willie Edouin will experiment with at a Strand matinee, is our old friend *One of Our Girls*, under a new name. *Unity Fair* speaks of it, however, as Bronson Howard's "new and original play."

So pronounced is the success of Les Heritiers Gauthard at the Varieties, Paris, that other new productions have been canceled by the director, Fernand Samuel, who, by the bye, has been ill for some time past.

Albertine Forgive, a gifted young actress who was Bernhardt's understudy in *Joan of Arc*, last year, at the Porte St. Martin, is in such bad health that she has been compelled to give up an engagement in Brussels and retire from the stage.

The last night of the season at the London Lyceum was Ellen Terry's benefit. Much A.D. was acted. Mr. Terry made one of his adroit curtain speeches, and, after the public departed, entertained a party of friends at supper on the stage.

Leinster Hall in Dublin is to be changed into the Theatre Royal, enlarged and improved by a liberal expenditure of cash furnished by a new stock company. The house will be run in opposition to Michael Gunn's establishment.

It is reported by the *London Star*, that Dr. Argustin Daly "has very nearly smoothed away all difficulties and will very soon commence building his own theatre." The London season of his company will begin at the Lyceum next month with *A Night Off*.

At last work is to begin on the Opéra-Comique, in Paris, which will stand on the site of its ill-fated predecessor. The architect's designs for the new theatre were completed and approved long ago, but there have been red tape delays in starting the new enterprise.

Mark Melford, the English manager, was recently compelled to pay an actor named Rubinnoff the sum of \$500 damages for having written to somebody on a postal card that the said Rubinnoff's performance of a certain part was "very shocking." Sometimes it costs a good deal to express an unqualified opinion in England.

M. Marais has played twice on probation at the Comédie-Française, and he has passed the ordeal bravely. His election as a *sociétaire* is now assured. Sixteen candidates for admission to the company were heard the other day and all were rejected. Auguste Vaquerie's comedy, *Souvent Homme Vain* is to be revived at the Français, by the way, the determined effort to keep Hugo's nephew in the background having been relaxed, it would seem.

Henry Arthur Jones' remarks to a Glasgow reporter on the subject of the disadvantages suffered by the artistic dramatist at the hands of the ruthless actor-manager were reported in London papers that arrived more than a week ago. Nevertheless, the same matter was cabled to one of the Sunday papers and set forth in full under the heading "Special Cable." The question naturally arises, is the telegraph slower than the mail, or does the post work in unison with the wire in that newspaper office? The latter is probably the more correct supposition, for we have constant illustration of the ease with which foreign dispatches can be "faked."

Speaking of the determination of Messrs. Jones and Pinero to publish their plays, now that the international copyright arrangement is in force, a writer in an English exchange asks: "How far will they compare with their predecessors in print? I do not, myself, ask of a play that it shall be literary. I ask of it only that it shall be dramatic. And it cannot be truly dramatic, unless the dialogue be true to life, within the necessary limits of stage requirements. Still, it is well that plays should be printed, because the authors are thus enabled, if necessary, to appeal from the playgoing to the reading public, by whom the verdict of the former may be reversed."

The London Prince of Wales' Theatre has been formed into a stock company with a capital of \$200,000. Horace Ledger, the manager, holds \$10,000 worth of stock and gets a salary of \$6,000 a year. "At the present moment," says an English exchange, "the theatre is paying well; and, since the capital is not too large, shareholders have every reason to expect a handsome dividend. But it is dangerous to prophesy concerning theatrical companies. Why they pay or fail to pay seems to be beyond the power of calculation. On the face of it, the Alhambra seems as attractive as the Empire, and the difference between their entertainments is as that between tweedledee and tweedledum. Yet the Alhambra has never paid more than 40 per cent., and the Empire has never paid less than 50! The Entrepreneurs, Syndicate, directed by Mr. George Edwardes, ran the Opéra Comique and declared enormous dividends. The Gaiety Theatre Company, directed by Mr. George Edwardes, barely pays 5 per cent. Which would seem to indicate that the proven ability of a manager, the reputation and position of his theatre, and the celebrity of his programme, had all nothing whatever to do with his pecuniary success. An unseen, unknown, unknowable, incomprehensible something directs theatrical destiny for good or ill; and neither the manager nor anyone else can say whether the next thing to go up will be a triumph or the shutters."

IN OTHER CITIES.

BOSTON.

When Abbott and Teal's Comedy co. was announced to open a summer engagement at the Museum, no one anticipated anything like the success which was achieved by Nibbe at that place. For eight weeks the merry comedy and the talented actors and actresses have been greeted by crowded houses, standing room being often at a premium, and now the piece is in its ninth and last week. Several changes have been made in the cast for the closing nights of the engagement, and the following are the new players: Nibbe, J. H. Smith, James Madison, of course, the Lane, the Foreman, and the other players are as usual. A third Fairbank and Buchanan and George W. Howard take the places which they are to keep during the long run of the piece at the New York Bijou.

Considerably brightened in appearance, the Boston was reopened with Rice's Evangelina, which was presented by the excellent co. selected the Lane, H. Smith, James Madison, of course, the Lane, the Foreman, and the other players are as usual. A third Fairbank and Buchanan and George W. Howard take the places which they are to keep during the long run of the piece at the New York Bijou.

The opera season continues to prove attractive at the Bijou, and large audiences prove Mr. Keith's season arranging this form of summer entertainment. The Mikado showed that its popularity had not diminished, and there was not a small house during the entire week of its run. Ko Ko is one of Milton Abbott's best parts, and Ethel Vincent made a very attractive Yum-Yum, while the other parts were in good hands.

Attractive specialty programmes added to the performances by the Palace Theatre Comedy co. serve to draw large audiences to that house daily. George Milburn's Novelty co. was the attraction of the week, while School was given a capital presentation by Charles Burnham and his well selected co. Nibbe has made a splendid hit during its two months' stay at the Museum that it is not probable that Abbott and Teal will bring another Nibbe co. to this city during the regular season.

Isaac B. Rich will return from Lake Maranacook in time for the opening of the preliminary season at the Hollis Street. A Straight Tip will be the opening attraction, followed by a limited engagement of the Blue Jeans co., which made so great a hit here last season.

Rich and Harris co., headed by George Thatcher in Tuxedo, will come to the Boston after the two weeks' engagement of Evangelina. After Dark will follow for a week, after which Benjamin Thompson will play a long engagement in The Old Homestead.

William Seymour directed the rehearsals of Sydney Rosenfeld's new comedy, which Roland Reed will produce at the Museum, when he will begin his annual engagement. The leading character, a club man of generous sympathies and ready wit, is said to afford Mr. Reed unusual opportunities. He has hitherto played comic old men's roles, but this part is that of an alert, stern and driving man of affairs of about forty. Mr. Reed is to be supported by Isadore Kush, Percy Haswell, Mary Myers, Edna Wallace, George Frederick Nash, Aubrey Boncourt, Charles A. Smiley, William Davidson, Julian Reed and James Douglas.

The Globe is to be reopened by John T. Kelly and Dutch Daly in U and I, which played two successful engagements at this house last season. Nellie McHenry will follow in A Night at the Circus. Agnes Herndon will also play an early engagement at this house.

Dockstader's Minstrels, which reopened the Tremont 22, is the first organization of this class to appear at this house. Fanny Rich in A Jolly Surprise and A Texas Steer are among the attractions to come in the early part of the season.

Austin and Haynes, of the Palace, have offered prizes for an open regatta of the Mowatino fleet, which will be sailed under the auspices of the Mowatino Fleet at Club on Labor Day, Sept. 2.

At the picnic and festival given at Oakland Garden, 2, for the benefit of the Working Boys' Home, the stage entertainment was furnished by the generosity of B. F. Keith, of the Bijou, who is greatly interested in the institution.

The co. engaged by Keith and Harris for John J. McCall's new farce comedy, Boys and Girls, will begin their rehearsals in this city 17.

Annie Ward Tiffany will open her regular season at the Grand Opera House, Sept. 2. Miss Tiffany spent her vacation at her cottage at Buzzard's Bay, but has gone to San Francisco to take part in special productions of The Shadows of a Great City and The Step Daughter.

Manager Morrell, of the Globe, has returned from Lake Champlain, where he spent his vacation hunting, yachting and fishing.

Carrie Tutin has been engaged by Griffin and Wilson for their production of Peck's Bad Boy.

An entertainment, which was given at Manchester, by the Sea 2, in aid of the fund for dredging the town harbor, had many attractive features. After Thoughts was given by Agnes Booth and Louis Hansen, and J. B. Booth and Marie Burroughs presented the balcony scene from Romeo and Juliet. Sydney Booth, Percival Garvey and W. A. Power were seen in Ross and Cos. Songs by Edith Hatch, W. M. Pert, of the Bostonians, and F. L. Nedelny, Mrs. Booth's manager, made up the remainder of the programme.

Annie Athy, whose performances in Ours and East Lynne at the Grand Opera House, last Spring, were such promising efforts, is to be a member of the Elsie's co. in this season. Elmer W. Kane, another of H. M. Pitt's pupils in the New England School of Dramatic Instruction, will be a member of James O'Neill's co.

Mary E. Wilkins, the popular New England novelist, has written a play touching on the Salem witchcraft. It was read by Mrs. Irving Winslow at Library Hall, Macrolia, before an appreciative audience. The piece is strong, full of movement, and furnishes many striking situations.

Evelyn Campbell will play the leading parts in the different plays produced by the Museum stock co. during the season, which is to open with Ye Earle Trouble 21.

In order that the machinery used in The County Fair will fit the stage, the cellar of the Park has been lowered several feet. A four-horse power electric motor has been set up for the race-course scene.

Edwin Booth will make an extended visit to Narragansett Pier as the guest of his daughter, Mrs. Edina Townsend, after which he will visit a New York mountain resort.

It is said that Miriam O'Leary, the popular soprano of the Museum stock co., is soon to be married to a Boston physician.

Mrs. Louise Jewell Manning, of Minneapolis, read a translation of Ibsen's Brand at the School of Oratory 2.

Creston Clarke, who is to be leading man in Minna Gale's co., is stopping with friends at Jamaica Plain.

J. F. Munroe has been engaged as treasurer of Henry Chanfrau's Kit co., which is to play an engagement at the Grand Opera House beginning 21.

Manager E. F. Albee, of the Philadelphia Bijou, and his wife were in this city last week, as the guests of Mr. and Mrs. R. F. Keith.

Annie H. Blanke is one of the recent engagements for The County Fair co., which is announced to play all the season at the Park.

Has H. M. Pitt Comedy co. gave Chums and Woodcock's Little Game at Beachmont 2, when they were assisted by Fanny Addison (Mrs. Pitt) and Olive Homans. The co. give Partners for Life at Newport, R. I., 22, and at Ipswich 22, and She Stoops to Conquer at Ocean Spray 24.

with stereo-relief, a new fire-proof device, and the doors will be covered with mosaic tiles. The central chandelier is to be one of the largest in the United States.

CINCINNATI.

Theodore Mitthoff, for several years treasurer of Heuck's Opera House, in this city, is now engaged in business at Flagstaff, Arizona.

Will Fennessy, who will look after the advance work of Lederer's U and I co. this season, took his departure for Boston 7. His co. will open its season at the Globe Theatre in Boston.

Adele Epstein, another Cincinnati, who will be a member of the U and I co. this season, left for Boston 2 to begin rehearsal.

The two Daniels Sisters (Maud and Edith), well-known artists, have been summering in Cincinnati. Maud has decided to join Vermona Jarbeau's co. this season, while Edith will remain with her old associates in the Wilbur Opera co.

The Last Days of Pompeii will be the spectacle produced by the English proteflectists, James Pann and Son, at the Campus, beginning 22, under the auspices of the Fair of Cincinnati.

The cast of A Pair of Jacks, under John Hall's management, will include Patricia, Charles Albin, Sol. Aikens, W. H. Gunning, Arthur Ricketts, Charles Roush, Master O'Leary, Ada Castleton, Julia Aikens, Belle O'Leary, Ida Tracy and Lillie Burnham. W. E. Jones will be business manager. William Green advance agent, and Sol. Aikens stage director, the co., whose season will begin at Delaware, O., 17.

Manager R. E. J. Miles has decided to abandon his intent of putting the C. rner Grocery on the road during this season, and has accordingly canceled all contracts and notified the artists engaged for his co. He contemplates putting the piece on the road during season of 1895 in the class style.

Philip Peters' Comedy co., which is in the third and final week of its engagement at Kohl and Middleton's Museum, is one of the strongest attractions engaged this season at this popular resort. Charles H. King's banyo specialties and serenade Cummings' vocalism were nightly encores.

Oliver Byron's sensational play, The Inside Track, will be the opening attraction of the season at Harris' during week beginning 26.

Our Strategists, with Harry B. Bell and Katie Gilbert in the leading roles, will open the season at Havlin's 12, going hence to St. Louis 27 for a week's stay at Havlin's Theatre in that city.

Coney Island is enjoying the summer season of its existence, and in addition to the two steamers used during the week, fully a half dozen are employed for service each Sunday.

Manager Fennessy's opening attraction, for his season at Heuck's will be The Limited Mail.

The Cincinnati season was auspiciously opened at the People's with George F. Turner's English Society co. as the attraction. Nellie Russell's musical act was the bright particular feature of the programme.

The attendance at the Zoo concerts continues very large, and the season at this resort can be set down as an entire success.

PHILADELPHIA.

Aida was repeated at the Grand Opera House in the presence of a brilliant audience which filled every portion of the large theatre. The revival of this opera reflects great credit on Director Hinrichs and his able co. Business excellent. The same co. 9-15.

The Bijou is doing a good business with their big variety bill.

Samuel H. Speck, who has been stage manager and musical director of the Ninth and Arch Street Theatres for next season, Frederick W. Bert, the former manager, is reported to have gone to New York to look for some other theatrical enterprise.

The hands-on new Empire Theatre at the corner of Broad and Locust Streets, is nearing completion, and Manager Worrell states that everything will positively be in readiness for the opening of the season on Aug. 22, when the attraction will be O'Donnell's Neighbors. Manager Worrell will have a thoroughly competent corps of assistants. James Taylor will be the assistant manager, and Charles H. Southwell will be in the box office.

There will be many and varied improvements in Manager Jermom's Kensington Theatre. The brick front has been painted white, and it will be brilliantly illuminated by four electric lights. The interior has been almost entirely changed. In the auditorium one of the principal changes will be the removal of the boxes. The boxes are now graceful in form and afford a good view of the stage. The draperies will be terra cotta in color. All the gas fixtures about the house will be new and of a handsome pattern trimmed with crystals. All the carpeting will be new. A beautiful drop curtain has been painted, and there will be entirely new scenery. The house will open Aug. 22 with Lester and Williams' Vaudeville co.

DENVER.

Amusement matters are at a stand still here, with the exception of the attractions at the Summer gardens. Each resort is doing a rushing business, particularly Elitch's, where everything is kept in excellent condition. The balloon ascensions on Sundays attract thousands, which fill the Summer theatres, and swarm the grounds. Inside the opera house change their bills weekly.

This week Grotto-Grotto is being produced at Elitch's, and Olivette at Manhattan. The former co. is doing especially good work, and arduous work too, for it gives two performances daily. The season at the Tabor closed with a performance of Starlight, which, by the way, is the worst of the class I ever saw. Business for the week was moderate. Vermona Jarbeau is by far too capable to waste her time with such drivel. The best part I ever saw her take was the one she had in a Trip to Africa several years ago. The house will remain closed until 22, and is to be reopened by the Lyceum co. in The Charity Ball.

The Broadway will reopen this month, but the date hasn't been announced as yet. Mr. Leavitt, the lessee, will be here.

Edward Eilser will join Miss Wainwright's co. after a month or so at the lakes in Minnesota. He is said to have a good part in Amy Robson.

The local papers have commented upon a certain dramatic editor's malicious attack upon the firm which manages A High Roller.

The Fifteenth Street Theatre has been renamed. It's called the People's, and fifty cents will buy the best seats. The co. organized will be a stock concern, and will launch out with the Two Orphans.

William Parrott, head of the Tabor, has resigned. The theatre will lose an efficient attendant.

The Schubert Concert co. is organized, and is about to start on a tour of the State. Mr. and Mrs. Sobrino are among the members.

WASHINGTON, D. C.

The Summer dearth of theatrical amusements was broken by a three nights' engagement at Albaugh's by George Wilson's Minstrels. Beau Brummel, the new first part, made a great hit.

The Carleton Opera co. will return to Washington, appearing at Albaugh's in a series of operas, of which Amorita will be the first. Popular prices will be continued.

At the newly christened Academy of Music, formerly Lincoln Hall, W. S. Cleveland's Minstrels will appear 22.

Kernan's is now known as the Lyceum Theatre. A new entrance has been made on Pennsylvania Avenue, above which shines forth in large gilt letters the new name of this old and popular place of amusement. In order to secure this new entrance Manager Kernan paid \$2500 to the former owner, and the improvements since made represent an outlay of \$2000. The building was remodeled from designs made by Mr. W. Bruce Gray, and the entrance is a very handsome one. The entire building has undergone the improving touch of the painter's brush. Bobby Taylor in sport McAllister will appear at the Lyceum week of 17 22.

Miss Bertie Crawford, of this city, has joined the Kimball Opera co.

Another Washingtonian, Bert Gibson, has joined the American Monster co.

Charles B. Hanford will be a member of Julia Marlowe's co. this season. He and his wife are now spending a pleasant vacation at the Warm Sulphur Springs in Virginia.

Edward Reilly, manager of the Zeff Comedy co., has been very ill at the Commercial Hotel, in this city.

Robert Downing and his charming wife, Eugenia Blair, live near Washington at a beautiful country

home called Edgemere, and dispense liberal hospitality to their friends during their vacation. They drive into town nearly every day in a stylish turn-out, and a handsome couple is rarely seen.

SAN FRANCISCO.

Daniel Frohman's Lyceum Theatre co. presented Nervous and The Open Gate at the Baldwin Theatre, last night, and this piece will continue two more nights. A final opportunity will be offered to attend The Charity Ball, Thursday, The Idler, Friday, and The Wife, Saturday, which will conclude one of those long-to-be-remembered engagements of our weeks. The new plays have not been received with much favor by the critics, and altogether without enthusiasm by the public, but it is a quiet and singular fact that the Baldwin has been full at every performance. Alfred Bouvier is so well satisfied with the pecuniary result, that I venture to say he forgives the lack of cordiality on the part of the critics, and forgets the absence of hilarity on the part of the public.

Monday will bring Alabama to the Baldwin.

Lewis Morrison's Tagon the Stranger served to attract very large audiences at the Alcazar last week. Cast: Blanchard, W. R. Owen, Inspector of Police, Leo Cooper, Bouton, George H. Traders, Robert, Nick Long, Lorenzo, Barrell Vinton; Lonsdale, Albert Bosmer, Sophie, Florence Roberts; Mathilde, Eleanor Barry, Jeanne, Beatrice Ingram.

Last night The Duke's Motto was received with approbation. Lewis Morrison played Henri de Luchedere, and Frederick Heyton, Carriekergus. The final Alcazar co. is in the cast, in Indigo Lionesse, a handsome young Englishman, and a rising young actor.

The new opera, Aquilo, is doing well at the Tivoli. The orchestration by Adolph Bauer introduces a pretty harp solo and a duet of the harp and French horn. In the second act a sextette, "Cast Upon the Ocean," issued without accompaniment, while the general work throughout the opera is well balanced. The chorus is large, and some of the chorus work is so well chosen that it is encores. Grace Plaisted, after eight years' absence, was warmly received.

The Bush is being swept out and cleaned up for the summer-Davies opera in Fennell, which occurs 27.

The City Directory is in its third week at the California, where The Dazzler will come 27.

The Oriental Opera co. is not successful at the Orpheum, and its season will be curtailed by Manager Gustav Walter to two weeks.

CLEVELAND.

Fra Diavolo was presented at the Opera House by the Baker Opera co. 27 to S. R. O. all the week Mikado 28-29.

Barnum's Circus drew immense crowds. Jacob's Opera House will open preliminary season of one week 12, when The Day Tramp will be presented. The regular season will begin 21 with P. F. Baker.

Prof. Thorndike, leader of the orchestra of the Lyceum last season, will go to Columbus, O., in the same capacity next season, for Millet Brothers' Grand Opera House.

The Stewart Sisters have been engaged for the May Russell Burlesque co.

Martin Heege has joined Ramage's Standard Theatre co. in Wisconsin.

Billy Manning, of Manning, Baker, Davis and Jones, is in town.

Lee Randall will join Dockstader's Minstrels shortly.

ST. LOUIS.

The greatest success of the summer season of light opera by the Spencer Opera co. at Ulrich's Caveau, the Chimes of Normandy, put on 2 for a run. The attention this far has been something unprecedented, and on several evenings people have been turned away. The cast for the opera was an exceptionally strong and well selected one.

The leading feature of the production was the splendid work done by Alt. C. Wheeler as Gaspard the miser. Both his acting and singing, especially in the second act, were applauded nightly, and several times he was brought before the curtain.

Miss Bertin, who made her first appearance with the co. as Serpolette, and Miss Reed, who took the part of Germain, were both in good voice, and contributed much to the success of the opera by their acting and singing. Mr. Pruette rendered the part of Henri artistically, while Edgar Temple, Frank Molten and the other members of the cast were excellent. The chorus was particularly strong.

At Schneider's Garden the Simonson Casino Opera co. also gave a most excellent production of the Chimes of Normandy. The co. was not as strong as that of Ulrich's Caveau, but nevertheless the attendance has been large and the strong points liberally applauded. George Lauri took the part of Gaspard finely, while Miss Nash and Miss Evans fully sustained their good work done earlier in the season by acting and singing the parts of Serpolette and Germain in a charming and effective manner.

The cast of the good work, while the chorus was strong and satisfactory.

The next opera at Ulrich's Caveau will be La Mascotte and at Schneider's Garden The Bohemian Girl.

Both Mr. and Mrs. Lauri (Miss Nash) will be out of the next opera, and take a well-earned rest.

Jennie Kellarth is out of the cast of The Chimes of Normandy.

Part of the members of the Will Rising Opera co. failed to put in an appearance at rehearsal 2. They claimed that they were being worked too hard and decided to stay away. When their salaries were paid Tuesday night each member of the chorus found that he or she had been fined \$4 for non-attendance at the rehearsal. There is considerable feeling in the matter, and the end is not yet.

Charles Cameron took Mr. Semple's part while Mr. Semple was ill with a sore throat this week.

Dollie Neville, of the Spencer Opera co., will leave 20 to join A Hole in the Ground co.

Richard Madden, the leader of the orchestra at the Grand Opera House, will not be there this season, but will be the director at the Chicago Opera House.

His son, William Madden, will succeed him.

Guido Vogel, the well-known musician and musical director, was married to Miss Ray Elbert, a well-known and pretty young woman of this city. He was serenaded by his musical friends after the ceremony.

Mr. Pruette of the Spencer Opera co. is thinking seriously of going abroad, and studying for the legitimate stage.

Mr. Spencer will probably remain in New York during this season, and will write an opera.

Blanche Nichols left for New York 22 via Washington and Baltimore, where she will visit friends. She will reach New York about 22, when rehearsals are called for the Hunch of Kelys co., of which she will be the Emily. Lillie Nichols accompanied Blanche Nichols, but will return in about ten days. Both Lillie and Lulu Nichols, who were members of the Agnes Huntington co. last season, and have an offer to go again this season, will probably remain in St. Louis to complete their musical studies.

LOUISVILLE.

The season of 1894-95 opened at the New Buck-inches 22. The Columbus Specialty co. is a good one of its kind, and furnished a satisfactory entertainment to a very large audience.

Harris' will open 27 with Uncle Isaac. Walter Bradford will be the manager.

The Bijou, under the direction of Manager Charles Reilly, is rapidly getting into shape for its opening, which will occur late this month.

Manager Al. Bourlier, in addition to changes in the seating arrangement and general brightening of the front of the house, has made alterations on the stage, particularly in the dressing rooms. He claims no theatre is more careful of the wants of the profession in this important particular than the Bijou.

Macaulay's is also in fine condition, and, with good bookings, will undoubtedly continue its career of success. George Wilson's Minstrels will be the opening attraction.

Harry Johnson, late of the New Buck, will probably take up his residence in San Francisco. He was a most valuable man to the Minstrels. Whalen, and his loss will be felt by them and regretted by a large circle of friends.

Kitty Cheatham, of Daly's co., has been visiting the family of Hon. Henry Watterson, and has re-

ceived many social attentions here. She will leave here to visit the family of Editor McTear, of Philadelphia, previous to her departure for London.

CHICAGO.

The Grand Opera House opened the season with Tuxedo, the new minstrel farce, which called into service George Thatcher's Minstrels and Rich and Harris' Comedy co. The new interior of the Grand received many encomiums and it is now unquestionably one of the handsomest and most comfortable of the city theatres. The performance of Tuxedo is enjoyable in a certain way, but as a novelty, it is not so remarkable as the managers claim. Of the players, the best work is done by Hugh Dougherty, Ed. Marble and George Thatcher, while the singing of Ida Fitch is superior to the usual sort found in farces. Uncles and Aunts week of 27-28.

At the other theatres the only change of bill has been at the Columbia, where Men and Women was presented by the Frohman co. and is being received with applause by large audiences. It will remain another week, and then Diplomacy will be presented.

The Soudan at McVicker's, Simbad at the Opera House and The Court Fair at Healey's are all doing a marvelous business for summer attractions. They continue for some weeks yet.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK. CHIMES OF NORMANDY. Theatre Mullally's Opera co. in Chimes of Normandy, fair houses week ending 1. A testimonial benefit was tendered by the citizens of this place to the members of the co. 20. Packed houses and large returns were the result. With the performance of the engagement of the co. with Mr. Mullally closed, so the members at once formed themselves into another co. under the management of Messrs. Clark, Olmi, Leoni and Charles, and at once accepted a standing engagement in Memphis, Tenn., for which place the co. departed immediately after the Saturday night performance. Miss Fatmah Baid, Miss Judson, Messrs. Olmi, Leoni and I Perisse were all excellent, and the co. was much above the average summer opera co. Last but not least, Alexander Clark, the ideal Bonhomme, the comical Lorenzo, the selfish and miserly Gaspard, deserves special mention for the work he has performed.

CAPITOL THEATRE. Extensive improvements will be made here during the coming month. Manager Mullally will shortly go East to complete the bookings of his season, which will commence about Sept. 1.

CALIFORNIA.

LOS ANGELES. GRAND OPERA HOUSE. Both houses dark, and remain so until the New York Lyceum co. comes 12-18. NEWS: The management of the Grand have contracted for the putting in of a marble tile floor in the lobby and incandescent lights throughout the house. Frank Conant, who left here ahead of the Family Tree co., is now manager of J. C. Lewis' St. Plunkard co. Managers Burke and Lowe will open their season at Pasadena with Lewis Morrison and his Fanst co. Sept. 7.

STOCKTON. THE AVON. Gilmore's Twelve Temptations to a large house July 25.

COLORADO.

COLORADO SPRINGS. ARENA. The International Railroad Shows gave two performances to fair business 4.

CONNECTICUT.

BIRMINGHAM. STERLING OPERA HOUSE. The season opened with The Hustler which pleased a large house 4.

HARTFORD. GOSSET. Proctor's Opera House will open its preliminary season 1 with Primrose and West's Minstrels. The Mulliken Opera co. was booked for the opening but changed its date to 12. The house will not be open, only at intervals, until September. Many improvements are noticeable in the theatre, notably the enlargement of the six proscenium boxes, the gliding of the orchestra and circle chairs and the elegant gold paper which now adorns the walls.

The curtain has been rearranged so as to slide up instead of roll. An addition has been built north of the stage for the better accommodation of scenery and three up-stairs dressing-rooms have been added. Taken altogether the improvements will be quite numerous. Rev. C. A. Skinner (father of Otis Skinner, formerly a resident of this city, but of late years of Somerville, Mass.), as closed his ascotator at that place and of the centre recently. J. F. Bolgar and Mr. Franey, of this city, will be members of Oliver Byron's Inside Track co.

George A. Reynolds, secretary of Hartford Lodge, and past chaplain of the Grand Lodge of Elks, has been appointed by the latter body to the most important chairmanship of the Committee on Revised Ritual. The other members of the committee are: Vicksburg, Miss. Lodge, Grand Commander of Knights Templars of Mississippi, and Frank A. Taylor, of Denver. The committee will meet for a week at Chicago during the middle of October. Whistler Brown, of Holyoke, will be a member of the Elks co., Julius Cogan, of the Hartford Elks, and grand trustee of the Grand Lodge, T. J. Campton, dramatic critic of the Hartford Times, and W. H. Roberts, formerly the manager of the Opera House, are enjoying a vacation through the provinces. Treasurer Hennessey, of Jacobs, Syracuse, was about the 20 in the recent collision on the Hudson, and he gallantly helped the crew to rescue the women and children.

Willabelle is resting at his home here. He has a room fitted up in his attic which he calls his workshop, where he spends most of his time.

DELAWARE.

WILMINGTON. GOSSET. The Opera House is undergoing many needed improvements. New scenery has been painted, a new curtain put up and the stage generally rearranged and improved. Below the stage, the work of improvement is now going on, and the co. that will appear at the Opera House next season will fully appreciate the elegant dressing rooms which Manager Williamson has furnished. The season will open 20. The management promise lots of good attractions. The Academy of Music is once more in trouble. This time none knows just what the result will be. The majority owners transferred "by sale" the house to another party. The minority owners protested, and have applied for an injunction to set aside "the sale." This litigation will probably interfere with the original intention of opening the house early. The case is pending, but may not be decided for some time. F. Anne Bill's West Show has been doing a fair business here this week.

Manager Williamson, of the Opera House, is summering at Ocean City, N. J. He was in the city this week looking after the improvements to his theatre. He is very sanguine of a most successful season here, and has booked some of the best attractions for the Grand Opera House, the popular stage-manager of the Opera House met with a painful accident this week at the theatre, which may cost him the loss of an eye.

ILLINOIS.

SPRINGFIELD. CHATELAIN'S OPERA HOUSE. The season will open with Beach and Bowers' Minstrels 6-11. NEWS: The prospects are very flattering for another opera house in Springfield. Chicago parties have an option on the ground, and the plans of building are all completed.

CHAMPAIGN. WALKER OPERA HOUSE. The season opened here 1 with Richards and Pringle's Colored Minstrels to a very large and well-pleased audience.

KANKAKEE. ARCADE OPERA HOUSE. Richards and Pringle's Minstrels gave a fine performance to a packed house July 21. Billy Kersands kept the audience in continual laughter.

LA SALLE. ZIEHNHANN OPERA HOUSE. The Hovers Sisters and a good co. to a fair house. NEWS: Carter's Fast Mail will open the season 21.

LEWISTOWN. BRADLEY'S OPERA HOUSE. Miner and Hedderman's Prize Ideal Minstrels to a good house.

GALESBURG. NEW AUDITORIUM. The Fall season will open with Kajania 22. Social Session

NEWPORT. — OPERA HOUSE. The regular season will open in 12 with *Philoire* and *West's Minstrels*. Dan Sully will open his season here in *The Millionaire* and *Casino*. Burrington Foote, the English tenor, who has been engaged at several *managers*, will have a morning recital at this house in. The Sunday evening concerts by Munsely's orchestra are thoroughly appreciated by Newport.

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MOVING STARS: Philadelphia, Pa., Aug. 15-Sept. 12. **NOBLE:** Boston, Mass., July 6-Aug. 1. **NEW YORK CITY:** Indefinite.

ROSS BROTHERS: Ashburton, O., Aug. 17-19. **WILSON:** 15, Norfolk, Va., No. Baltimore 21, Postoria 22, Adrian, Mich., 23, Hillsdale 24, Sturgis 25.

OSWALD W. WILSON: Walden, N. Y., Aug. 11, Monticomb 12, Chester 13, Washingtonville 14, Monticomb 15, Florida 17, Unionville 18, Blairtown, N. J., 19, Portland, Pa., 20, East Stroudsburg 21, Frenchtown, N. J., 22, Florence 23, Riverside 24, Palmyra 25, Haddonfield 26.

ONE OF THE FINEST: Danbury, Conn., Aug. 11, Birmingham 12, Naugatuck 13, Winsted 14, Pittsfield, Mass., 15, No. Adams 17, Adams 18, Westfield 19, Holyoke 20, Palmer 21, Williamstown, Conn., 22.

FLYING IN MIND: Kingston, N. Y., Aug. 11, Rondout 12, Saugerties 13, Catskill 14, Hudson 15, Fort Plain 17, Ilion 18, Canastota 19, Rome 20, Amsterdam 21, Otisco Falls 22.

PAIR OF JACKS: Delaware, O., Aug. 11, Mansfield 12.

PAYTON COMEDY: Shelby, Mo., Aug. 10-11.

ROLAND REED: Boston, Mass., Aug. 17-22. **NEW YORK CITY:** Sept. 1.

RICHARD MANSFIELD: New York city July 27-indefinite.

ROSS COUGHLIN: New York city, Aug. 22-Sept. 5.

REUBEN LAFAYETTE: Rockport, Tex., Aug. 6-22.

R. H. HARRIS: Louisville, N. Y., Aug. 10-11.

REUBEN LAFAYETTE: Silver City, Idaho, Aug. 10-11.

REUBEN LAFAYETTE: Lewistown, Ill., Aug. 1-15, Winchester 17-22.

SOUTHERN: New York city Sept. 1-indefinite.

SOAP BUDDIE: Columbus, O., Aug. 10-11.

SADIE FARLEY: Lima, O., Aug. 10-11, Ironton 17-22.

SEA OF ICE: Atchison, Kans., Aug. 12.

SOLO SMITH RUSSELL: Minneapolis, Minn., Aug. 20-21.

SA-KET KINZIE: Waukesha, Wis., July 20-Aug. 21.

SHOOTER COMEDY: Shenandoah, Ia., Aug. 17-22.

SI PLUNKARD: Bismarck, N. Dak., Aug. 11, Jamestown 12, Valley City 13, Casselton 14, Fargo 15.

T. NED: Kalama, Mich., Aug. 11, Grand Rapids 12, East Saginaw 13, Detroit 14, 15.

THE HARVEST MOON: Washington, D. C., Sept. 7-12.

THE STILL ALARM: New York city Aug. 11-Sept. 22.

THE KIDNAP: New York city Aug. 24-indefinite.

TWO SISTERS: Camden, Me., Aug. 15, Rockland 16, Bath 17, Bangor 18, Portland 19, Biddeford 20, Rochester, N. H., 21, Portsmouth 22, Haverhill, Mass., 23.

THE BOY TRAMP: Cleveland, O., Aug. 10-11, Buffalo, N. Y., 17-22.

THE BLACK MASQUE: New York city, Aug. 21-22.

THOMAS E. SHEA: Rockland, Me., Aug. 15, Camden 16, Thomaston 17, Rockport 20-22, Bangor 23-24.

TOM SAWYER BURTON: Pittsburg, Pa., Aug. 17-22, Cincinnati, O., 23-24.

THE BUSBY: Youngstown, O., Aug. 11, Canton 12, Fort Wayne, Ind., 13, Oshkosh, Wis., 14, Duluth, Minn., 15.

TRESSEL COMEDY: Connersville, Ind., Aug. 11-Sept. 5.

TWELVE TEMPTATIONS: Seattle, Wash., Aug. 12, 13.

UNCLE TOM'S CABIN (Haverly's): Lake City, Minn., Aug. 11.

UNCLE HIRAM: Lancaster, Pa., Aug. 12, Hanover 13.

UNCLE ISAAC: Toledo, O., Aug. 10-11, Cleveland 17-22.

WILLARD GORTON: Decatur, Ind., Aug. 11, 12, Portland 13-15.

WALL COMEDY: Fremont, O., Aug. 10-11.

WOLFORD SHERRIDAN: Chicago, Ill., Aug. 7-15, Cincinnati, O., 17-22, St. Louis, Mo., 23.

YON YONSON: Fort Wayne, Ind., Aug. 12.

OPERA AND CONCERT.

AMERICAN LADIES' CONCERT: San Antonio, Tex., Aug. 1-15.

AMERICAN OPERA: Peoria, Ill., July 6-indefinite.

AMERICAN OPERA: Philadelphia, Pa., June 8-indefinite.

BOSTON IDEAL CONCERT: Rochester, N. Y., Aug. 10-11, Niagara Falls 12, 13, Erie, Pa., 16-21, Saratoga 22-23.

BOSTON IDEAL CONCERT: New York city Sept. 1-indefinite.

CHAMBER OPERA (A): Cleveland, O., May 25-Aug. 22, Canton 23-24, Alliance 27-29.

CASINO OPERA (Simmons): St. Louis, Mo., June 1-indefinite.

CARLETON OPERA: Washington, D. C., Aug. 10-20.

CASINO OPERA: Atlantic City, N. J., July 6-indefinite.

DE WOLF HOPPER OPERA: New York city, May 1-indefinite.

GILBERT OPERA: Providence, R. I., June 8-indefinite.

GILBERT OPERA: Boston, Mass., July 8-indefinite.

GILBERT OPERA: Pittsburg, Pa., July 27-indefinite.

ITZEL OPERA: Baltimore, Md., June 22-indefinite.

ITZEL OPERA: Philadelphia, Pa., June 8-indefinite.

IDA MULLER OPERA: Richmond, Va., June 8-indefinite.

MCCALL OPERA: New York city May 11-indefinite.

MANHATTAN COMIC OPERA: Dallas, Tex., Aug. 1-15.

MILLIKEN OPERA: Wilkesbarre, Pa., Aug. 21.

SPENCER OPERA: St. Louis, Mo., June 8-indefinite.

STOCK OPERA: Montreal, P. Q., June 22-indefinite.

SWAN'S OPERA: Ottawa, Ill., Aug. 12, 13, Pekin 14, 15.

THOMAS THOMAS' CONCERT: New York city July 6-Aug. 15.

WILDER OPERA: Duluth, Minn., Aug. 10-20.

VARIETY AND BURLESQUE.

ATLANTIC FOUR: Baltimore, Md., Aug. 17-22.

CLUB CLUB: Philadelphia, Pa., Aug. 17-22.

GUS HILL: Auburn, N. Y., Aug. 11, Gloversville 12, Amsterdam 13, Saratoga 14, Cohoes 15.

HENRY BURLESQUE: Cohoes, N. Y., Aug. 17, Amsterdam 18, Glens Falls 19, Saratoga 20, Schenectady 21, New York city 22-23.

HOWARD BURLESQUE: New York city Aug. 11-Sept. 5.

LONDON GAIETY GIRLS: Chicago, Ill., Aug. 8-15, Detroit, Mich., 17-22.

LOVE AND WILLIAMS: Philadelphia, Aug. 11-22.

TURNER'S GAIETY GIRLS: Hoboken, N. J., Aug. 8-15.

WHITELY AND MARTELL: Cincinnati, O., Sept. 20-21.

MINSTRELS.

AL G. FIELD: Ironton, O., Aug. 11, Portsmouth 12, Chillicothe 13.

BARTLOW BROTHERS: Pittsburg, Pa., Aug. 11, Scranton 12, Allentown 13, Bethlehem 14, Easton 15.

BURT SHEPARD: St. Paul, Minn., Aug. 11, 12.

CLEVELAND'S GREATEST EFFORT: Washington, D. C., Aug. 10-11, Richmond, Va., 12, Norfolk 13, Petersburg 14, Roanoke 15, Staunton 16, Cumberland, Md., 17.

CLEVELAND'S EFFORT: Indianapolis, Ind., Aug. 11, La Fayette 12, Terre Haute 13, Evansville 14, Nashville, Tenn., 15, Memphis 17, 18, Helena, Ark., 19.

DOCKSTAR: Syracuse, N. Y., Aug. 11, Oswego 12, Watertown 13, Utica 14, Amsterdam 15.

GEORGE W. WILSON: Richmond, Va., Aug. 12, Petersburg 13, Goldsboro, N. C., 14, Raleigh 15.

CIRCUSES.

ADAM FOREPAUL: Leavenworth, Kans., Aug. 11, St. Joseph, Mo., 12, Nebraska, Neb., 13, Lincoln 14, Grand Island 15.

BARNUM AND BAILEY: Kokomo, Ind., Aug. 11, Marion 12, Fort Wayne 13, Danbury, O., 14, Toledo 15.

GOULMAR BROTHERS: Laporte City, Ia., Aug. 11, Waterloo 12, Cedar Falls 13, Waverly 14.

HARRIS: Louisville, Ky., Aug. 10-11.

HUNTING: South Amboy, N. J., Aug. 11, Red Bank 12, Long Branch 13, Asbury Park 14, Freehold 15.

IRVIN BROTHERS: Haverhill, Mass., Aug. 11, Lawrence 12, 13, Cambridge 14, East Boston 15, Worcester 17, 18.

JOHN ROBINSON: North Bay, Ont., Aug. 11, Pembroke 12, Renfrew 13, Brockville 14, Smith's Falls 15, Ottawa 17, Lachute, P. Q., 18, Three Rivers 19, Quebec 20, Joliette 21, Farnham 22, Sherbrooke 23, St. J. 24.

J. L. HARRIS: Olney, Pa., Aug. 11.

IRVING BROTHERS: Gallatin, Mo., Aug. 11, Trenton 12, Princeton 13, Fairfield, Ia., 14, Oskaloosa 15, Centralia 16, Portland, Ore., 17, Olympia 18, Centralia 19, Portland, Ore., 20, 21.

SMITH AND FRANKLIN: Haddon, N. J., Aug. 11, Northwood 12, Lacombe 13, Grafton 14.

SAVILLER: Cohoes, N. Y., Aug. 11, 12.

VAN AMBERG: Ainslee, N. H., Aug. 11, Litchfield 12, Arcadia 13.

WALLACE: Watertown, Wis., Aug. 11, Oconomowoc 12, Waukesha 13, Madison 14, Janesville 15, Minn., 16.

WINTERBROTHERS: Fond du Lac, Aug. 11, Laurens 12, Ruthven 13, Estherville 14, Jackson, Minn., 15.

WASHBURN AND ARLINGTON: Oakland, Md., Aug. 11, Piermont 12, Cumberland 13.

WHITNEY: Dayton, O., Aug. 11, Wooster 12, Shreve 13, Jeromesville 14, Ashland 15, 16.

WILLIE SELLS: Butler, Mo., Aug. 11, Falls City, Neb., 12.

MISCELLANEOUS.

BRISTOL'S D. M. EQUINES: Brooklyn, N. Y., Aug. 17-22, Newark, N. J., 23-24.

FRIDEL'S CARNIVAL: Cape Charles, Va., Aug. 20-21.

JANU DEWITT MILLER: Hot Springs, Ark., Aug. 20-21, 22, 23, 24, Washington, Mo., 17-18, Cuba, N. Y., 22, 23, Foughkeepsie 24.

KEITH MORRIS EQUINES: Worcester, Mass., Aug. 10-11.

PAWSEE BILL'S WILD WEST: Atlantic City, N. J., July 27-Aug. 28.

SCOTCHMAN AND CO'S EQUINES: Marysville, O., Aug. 11, Mechanicsburg, Pa., 12, New Paris 13, 14.

ZERA AMERICAN MUSEUM: Gallipolis, O., Aug. 10-11.

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MRS. BERNARD-BEERE CONING.

Ben Stern's round face was more smiling than usual when a Mikro reporter entered the office of Marcus Mayer on Monday.

Here is a cablegram I have just received from Mr. Mayer in London," said Mr. Stern. The cablegram said that Mr. Mayer and Mrs. Bernard-Beere have signed contracts by which the English society actress will come to this country a year from next November. She will appear in New York first, and will then tour the principal cities.

"As to Patti," said Mr. Stern, "it is all settled, the contracts are signed, and she will certainly come to America this season under Mr. Mayer's direction.

Mr. Mayer has engaged in London Signor Tomasso to conduct the orchestra of the Agnes Huntington company. Tomasso was for eight years with Emma Abbott."

OBITUARY.

Charles Davis died on Aug. 4 at Austin, Ill., at the age of seventy-two. He had at various times been connected with the business management of theatrical attractions. In 1871 he had charge of the business interests of Charles Wyndham on the latter's first professional visit to this country. He was the husband of the late Marie Wilkins, and was well known by old professionals.

ANNIE MYERS and Frederick Solomon will be in the cast of Indigo.

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"Here is a cablegram I have just received from Mr. Mayer in London," said Mr. Stern. The cablegram said that Mr. Mayer and Mrs. Bernard-Beere have signed contracts by which the English society actress will come to this country a year from next November. She will appear in New York first, and will then tour the principal cities.

"As to Patti," said Mr. Stern, "it is all settled; the contracts are signed, and she will certainly come to America this season under Mr. Mayer's direction."

"Mr. Mayer has engaged in London Signor Tomasso to conduct the orchestra of the Agnes Huntington company. Tomasso was for eight years with Emma Abbott."

OBITUARY.

Charles Davis died on Aug. 4 at Austin, Ill., at the age of seventy-two. He had at various times been connected with the business management of theatrical attractions. In 1871 he had charge of the business interests of Charles Wyndham on the latter's first professional visit to this country. He was the husband of the late Marie Wilkins, and was well known by old professionals.

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Members of the

DOWN THE SLOPE

Company will please report for rehearsal at ARMBURSTER'S STUDIO, corner Front and Cherry Alley, COLUMBUS, OHIO, THURSDAY, AUG. 23, at 2 P. M.

Managers with first-class open time, address

JOSEPH W. MILLIKIN & CO., 1012 Broadway West, Columbus, O.
Or, **CHARLES W. BENNER, 103 E. Main Street,****G. E. Lothrop's Enterprises**LOTHROP'S GRAND MUSEUM, Boston, Mass.
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NOTICE.—Art Portland Theatre FIRST-CLASS Combinations can always book time.

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CAMILLE TOWNSEND,

429 Master Street, Philadelphia, Pa.